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No. 2569.

SATURDAY, JANUARY 20, 1877.

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SATURDAY, JANUARY 20, 1877.

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LITERATURE

Russia. By D. Mackenzie Wallace. 2 vols. (Cassell, Petter & Galpin.)

UNTIL quite lately, except during the period of the Crimean War, a serious work upon Russia found few readers in England. Gossip about Russian society was always acceptable, especially if flavoured with a little scandal. And a thorough-going onslaught upon such Russian "institutions" as the Knout and the Mines of Nertchinsk generally sold fairly well. But attempts to relate the history of Russia or to explain the working of its institutions were almost resented by many Englishmen. As to its literature, so profound was English ignorance some twenty years ago, that the most famous of Russian novels, Gogol's 'Dead Souls,' was adapted for the English market, and brought out here as an original work, under the title of 'Home Life in Russia.' And as an original work it was almost universally received. The adapter had even the audacity to deny the fraud, when he was charged with it in these columns by the late Mr. Watts, of the British Museum (Nos. 1414 and 1415).

Recently, however, a great change has taken place. To indifference has succeeded a somewhat feverish anxiety, and a desire, apparently genuine, for information about Russia and its inhabitants. And now, most opportunely, appears a book which contains an immense amount of information upon those subjects. Mr. Wallace appears to be an impartial as well as a competent witness. His evidence, the result of six years' continuous research in Russia, is, on the whole, favourable to that country. Yet he does not conceal what he thinks objectionable in its inhabitants or its institutions. As an illustration of this statement, we will take his remarks about the clergy. After quoting Mr. Melnikoff's "secret" Report to the Grand Duke Constantine, he goes on to say :

"As these words were written by an orthodox Russian, celebrated for his extensive and intimate knowledge of Russian provincial life, and were addressed in all seriousness to a member of the Imperial family, we may safely assume that they contain a considerable amount of truth."

The Report is of a most damaging nature. The people, it says, "do not respect the clergy, but persecute them with derision and reproaches, and feel them to be a burden."

And this occurs, it goes on to say, because the clergy "form a class apart," and

"never introduce into the life of the people the teaching of the spirit, but remain in the mere dead forms of outward ceremonial, at the same time despising these forms even to blasphemy ; because the clergy itself continually presents examples of want of respect to religion, and transforms the service of God into a profitable trade."

And the reporter proceeds to give instances of scandalous clerical misbehaviour, and to ask how the people could possibly respect priests "who spend their time in the gin-shop, write fraudulent petitions, fight with the cross in their hands, and abuse each other in bad language at the altar." No wonder that Mr. Wallace looks upon the promoters of a scheme to unite the Anglican and the Russian churches as over-sanguine, and warns "simple-minded, well-meaning people" that "the project is an absurdity," if anything more is meant than "union in the bonds of brotherly love." Not that he wishes to convey the idea that all Russian priests are like those described by Mr. Melnikoff. On the contrary, he says, "many of them are honest, respectable, well-intentioned men," neither driven wild by fanaticism, nor puffed up with spiritual pride. But when compared with Protestant pastors, they will be found woefully lacking. As regards the flocks whom these pastors tend, Mr. Wallace says, they must be allowed to be "in a certain sense religious." Russian peasants go to church regularly. They fast rigorously. They fulfil, indeed, punctiliously all the ceremonial observances which they suppose necessary for salvation. "But here their religiousness ends." They are profoundly ignorant of religious doctrine, and they know nothing about the Bible. All the moujik cares about is the ceremonial part of his religion. If he has done all his life what the Church commands, he troubles himself little about the nature of either his present faith or his past works, and dies, when his time comes, with a conscience entirely at rest.

With this somewhat dreary picture may be compared that which Mr. Wallace draws of the Molokani, a sect of Russian Bible Christians. With them, while staying in the neighbourhood of Samara, on the Volga, he made acquaintance. At first, they suspected him to be an agent of the Government, and they would only speak about the weather and the harvest. But he turned the conversation to the subject of Scotch weather and harvests, and then passed from Scotch agriculture to the Scotch Presbyterian Church. When his hearers learned that there is a country where the people interpret the Bible for themselves, have no bishops, and consider the veneration of Icons as idolatry, they "invariably listened with profound attention," and ended by bestowing their confidence upon him. Sometimes he spent a great part of the night with a Presbyterian, learning much about the sect. On one occasion he was visited by twelve of the brethren, who came to talk with him about the faith, and placed before him "a folio Bible in the Slavonic tongue," in order that he might read passages in support of his arguments. Four whole hours did Mr. Wallace hold converse with "these simple, uneducated peasants," several of whom "seemed to know the whole of the New Testament by heart," all of them being able to quote long passages from memory. Never has Mr. Wallace met men "more honest and courteous in debate" or "more earnest in the search after truth." The doctrines of the Molokani, he thinks, "have a strong resemblance to Presbyterianism." They take as the model of their ecclesiastical organization the early Apostolic Church, as depicted in the New Testament, and they reject all later authorities. There are, probably, several hundreds of thousands of them, and all men agree in stating that they are "quiet, decent, sober people," better housed, better clad, more prosperous, and more punctual in tax-paying than the orthodox peasantry around them.

Apart from their religion, Mr. Wallace speaks favourably of the Russian peasants. They lead a hard life, and one not enlivened by many pleasures, their chief idea of happiness being to feast and get drunk, so that a village festival in Russia appears to him a most depressing spectacle. But such feastings are rare. Almost pathetic is the little family budget which he quotes, showing the gains and the expenditure of a peasant household in the far North, where by dint of hunting and fishing, the family contrived to gain twelve pounds a year, out of which to pay their taxes (2*l.* 5*s.*), and to buy powder and shot and fishing tackle, and to supplement the insufficient stock of rye meal obtained from their sterile farm. Of the communal institutions of the peasants he gives an account which is as interesting as it is valuable. Thanks to Mr. Wallace's explanations, English readers can form a clear idea of the working of the Village Commune, which he calls a capital specimen "of representative constitutional government of the extreme democratic type." That these communal institutions will have the effect which the Russians predict for them, that of saving their country from the flood of pauperism which threatens to swamp ours, he is not inclined implicitly to believe. "If Russia were content to remain a purely agricultural country, the rural commune might," he thinks, "prevent the formation of a Proletariate in the future, as it has already prevented it for centuries in the past." But "Russia aspires to become a great industrial and commercial country," and her town population "is rapidly augmenting." A great part of that population has hitherto consisted of members of communes who were half artisans and half agriculturists. But some of the great manufacturers now give higher wages to those workers who consent to remain the whole year, and thus the hybrid part of the population is likely to become more and more urban, and a certain proportion of the working classes to be no longer connected with village communes. In the country, Mr. Wallace thinks, a cause which has been hitherto overlooked may lead to a change in communal institutions, so far as the periodical redistributions of land are concerned. Since the emancipation, the Commune has been allowed to make itself absolute proprietor of its land by redeeming certain dues. This is done by means of a series of yearly payments, each family paying in proportion to its share of the land. Mr. Wallace asks, "Will these peasants, who have been paying for a certain definite amount of land, willingly submit to a re-distribution by which they will receive less than the amount for which they have paid?" He thinks they will not. This redemption of dues on purchase of

the land, has already modified the peasants' conceptions of Communal property, and where it has taken place "re-distributions have become rare, or have entirely disappeared." But although he says it may be confidently asserted that the Commune will sooner or later undergo profound modifications, yet he will not undertake to predict what form it will ultimately assume. "Time alone can solve the problem." Of one communal institution dear to the Russian mind, Mr. Wallace speaks well. It is that of the Artel. Originally this was an association of workmen, who lived and worked together for a time, and divided the profits when each bit of work was ended. Capital has affected Artels of that kind, workmen now generally receiving fixed wages from a contractor who possesses a little capital. But in the larger towns there are numerous Artels which form permanent associations, possessing a large capital, and being pecuniarily responsible for the acts of their members. They work extremely well, dishonest practices being all but unknown among them. "Mutual responsibility creates naturally a very effective system of mutual supervision," and Mr. Wallace suggests that some of our employers of labour, who are always complaining of the dishonesty of their servants, might make some practical use of this principle.

Of the trading classes of Russia, Mr. Wallace does not draw a flattering picture. In Central Europe, he remarks, the municipalities were fostered by the rivalry which existed between the ruling classes. But in Russia no such rivalry has been known for many centuries. When the Grand Princes of Moscow threw off the Tartar yoke and became Tsars of Russia, their power immediately became despotic. At first they encouraged trade. Had they continued to do so, they might have created a rich burgher class. "But they acted with true Oriental shortsightedness, and defeated their own purpose," that of turning the mercantile and industrial classes into a rich source of revenue. So recklessly did the Tsars use their power, that "the industrial and trading population, instead of fleeing to the towns to secure protection, fled from them to escape oppression." Under the empire, an attempt was made to create a *bourgeoisie* by legislation, but the chief practical result "was that the inhabitants of the towns were more systematically arranged in categories for the purpose of taxation, and that the taxes were increased." Of the present state of the trading classes, of the municipal institutions which are kept alive only by official stimulants, and of the manners and customs of the Russian merchants and tradesmen, Mr. Wallace gives a full and clear account. It is consoling to know that, if the Russian merchant likes to show his wealth, yet his weakness "is of a peculiar kind—so nothing entirely different from English snobbery and American shoddiness." He delights in gaudy reception-rooms, magnificent dinners, fast trotters, and costly furs, but he never affects to be anything more than what he really is. He wears a costume which marks his social position, and

"he has a plain, unaffected manner, and sometimes a certain quiet dignity, which contrasts favourably with the affected manner of those nobles of the lower ranks who make pretensions to being highly educated, and strive to adopt the outward forms of French culture."

Of the Russian *noblesse*, Mr. Wallace gives an excellent account. In one chapter he treats them historically. Having devoted much time to the study of the vexed question, as to whence came Rurik and his companions, he is "inclined to regard the Normans of Scandinavia as in a certain sense the founders of the Russian empire," having adopted the religion and language of the Slavs, over whom they got the upper hand. Rurik's descendants long flourished as independent princes, and the nobles of that time were "a body of free men, possessing a considerable amount of political power. Under the Tartar domination 'the political significance of the nobles was greatly diminished,' and when 'the Tsardom of Muscovy' was formed, they 'descended another step in the political scale.' Treated like menials, they were flogged or executed when the Tsar thought fit. When the Romanoff family came to the throne, in the early part of the seventeenth century, the nobles 'acquired a somewhat better position.' But by Peter the Great they were 'transformed into servants of the State, and the State in the time of Peter was a hard taskmaster.' Catherine the Second, however, favoured them, and sought to gain their voluntary service by honours and rewards. From her time no important change was made in their legal status until 1861, when they lost their peculiar privilege 'of possessing inhabited estates,' that is to say, 'estates with serfs.' Of the nobles of the present day, Mr. Wallace has given a number of portraits which show plainly the difference between the old school and the new, and between the three or four principal groups into which each school may be divided. The chapters containing them form the lightest and liveliest part of Mr. Wallace's book. He is never ponderous; but the nature of his subject sometimes renders it necessary that his readers should read with attention and intelligence, or they will scarcely succeed in grasping his full meaning.

These remarks hold specially good with respect to that part of his work which is devoted to the Emancipation of the Serfs. Nothing could be better than his treatment of this difficult subject. In language free from a touch of declamation, and in a spirit of philosophic inquiry far removed from sentimentalism, he sketches the gradual progress of serfage, and then describes the measures taken, in the beginning of the present Emperor's reign, to abolish it. Into the compass of four chapters, comprising about 150 pages, he has compressed the results of long studies, undertaken and carried out with most laudable determination to find out the truth. No one who peruses them carefully will have any difficulty in arriving at sound conclusions on the subject. But they must be studied and not merely skimmed, if any good result is desired. We have not space to analyze them here. It must suffice to say that they will furnish full answers to almost every question but one that may be asked with reference to the subject. The exception relates to the effect of the emancipation upon the peasants. As regards the proprietors, Mr. Wallace, though he speaks cautiously, evidently thinks the change beneficial. But when he discusses its effect on the emancipated serfs, he finds that the diffi-

culty which permeates the whole question has here reached its intensest degree. That the peasants' "opportunities for making material and moral progress" have been immensely increased, there can be no doubt, he says. But whether those new opportunities have been used to good purpose, it is hard to decide. Here and there an observer "finds a village or a small district in which the inhabitants have unquestionably made considerable progress; but, on the other hand, he finds hundreds of villages and districts in which good and evil consequences are so mixed up together that it is impossible to draw any conclusion."

As good as the chapters on the emancipation are those that deal with the new law courts, which have succeeded the old "dens of pettifogging rascality"; with the *Zemstvo*, which Mr. Wallace defines as "a kind of local administration which supplements the action of the rural communes," its duty being "to undertake, within certain clearly-defined limits, whatever seems likely to increase the material and moral well-being of the population"; and with the Imperial Administration and its vast army of *Tchinovniks* or Officials. More attractive, perhaps, to the general reader will be the account of travel in Russia with which Mr. Wallace begins his work, and his delineations of life in a Russian village, or among the Cossacks, the pastoral tribes of the Steppes, and the agricultural colonists. But the book is excellent from first to last, whether we regard its livelier or its more serious portions. At the present moment it may be that its concluding chapter will attract most attention. To politicians, at all events, the most interesting part of the work is likely to be the last, that in which Mr. Wallace discusses the territorial expansion of Russia and the Eastern Question. Time will show whether the views he entertains about Russian policy in the East are correct or not. But every one will agree with at least one of his assertions—that "we ought to know Russia better." By the publication of his present work, Mr. Wallace has rendered it much easier for us than it was before to do our duty in this matter.

The Iliad of Homer. Homometrically translated by C. B. Cayley. (Longmans & Co.)

It is not necessary on the present occasion to discuss the question, answered long ago in his own decided manner by Dante, but sure to be often enough repeated, as to how far it is expedient to render the poetry of one language into the verse of another,—whether, that is, a translation should aim at being anything more than a stepping-stone towards the understanding and appreciation of the original, which object once attained, it may be thrown aside, possibly with a grateful remembrance of assistance rendered. One thing is quite clear, that if this be the main utility of a translation, verse-translations are out of place, for they can never hope to render the author's meaning with anything like the fidelity of a prose translation, except, indeed, at the cost of all that makes verse other than cramped prose. Chapman and Pope have poetry; but how much of Homer? Bohn's translation might, with a little improvement, be made useful to the learner; but the music of the Homeric hexameter is not there. Nor is it, as far as we know, possible under any circumstances to

avoid the dilemma. Probably the translators of the Bible were wise. Their object being to give a literal rendering, they managed at the same time to produce at least a noble work of literature, though in a different kind from the original. But of all forms of metrical translation, that which stands most in need of defence is the one which aims (in the case at least of classical poetry) at reproducing the original in its own measure. Even in the case of modern language, it will be difficult to find a metre favoured by one family of speech which shall sound harmonious when adapted to the words of another: the "female" line-endings of the Italian, the Alexandrine couplets of the French, the assonance of the Spanish, none of them bears transplantation into English or German. And if this be the case with regard to languages which agree in their freedom from any fixed rules of quantity as distinct from accent, how much more must we expect to find the same or a greater difficulty in our way when we attempt to bind a modern tongue by laws of which it knows nothing? We suspect, indeed, that "comparative metrology" will yet find an expounder, and that, when it is thoroughly understood, the attempt to write English verses in Greek or Latin measure will be regarded as no less of a barbarism than would be the attempt to write prose sentences in English according to the laws which govern their arrangement in Greek or Latin; that the prosody of each language, in short, no less than its syntax, will be regarded as an organic part of it, as little adapted to the requirements of another as the proverbial horse's neck to the human head. Mr. Tennyson and one or two others have no doubt succeeded, as a *tour de force*, in writing a few stanzas such that, while they satisfy English ears by conforming to the rules of English verse, they are also recognizable, on inspection by a trained eye, as consisting of syllables which, by the application of Latin rules being regarded as long and short, are found to be arranged in the same order as those of an Alcaic or Hendecasyllable verse. Against this rather tricky success, however, may be set the failure of all honest "versifiers," from Spenser to Mr. Cayley, from

See ye the blindfolded pretty god, that feathered archer, down to

Will triple and fourfold indemnity grant thee, if only, a line of which no English reader can possibly make more than a pentameter. But Mr. Cayley may reasonably complain if he be judged from one line, so a fair specimen must be given, showing his merits, as well as the defects of his chosen "metre" (I 275-291):—

Then with his hands outstretch'd, with a loud voice
pray'd Agamemnon:

"Father of all, greatest and best, Jove, ruler on
Ida;

And thou Sun, the beholder of all things, hearer of all
things;

Ye gods of the rivers and Earth, and ye below Earth
too,

Stern powers, that upon the deceas'd wreak oaths un-
accomplish'd,
Bear you me witness, to protect vows holily sanc-
tion'd—

If Paris here slayeth Menelaus, then let him hence-
forth

Keep Helen all unoppos'd, and keep his gear with her
also,

And let us urge homeward, ourselves, our ships billow-
ranging;

And if Alexander be slain by blond Menelaus,

Then let Troy give her up, giving eke her gear to the
victor,
And let a fair payment, likewise, be accorded us
Argives,
Which may prove, even for a late generation, a
warning;
And if, when Paris is conquer'd, my guerdon is haply
By Priam disallow'd me, or else disallow'd by his
offspring,
Then will I here yet abide, and fight on account of the
guerdon,
Were nothing else wanting, till I make an end o' the
contest."

Here there is an accuracy of translation quite equal to the average. The three phrases which we have put in *italics* represent the whole of the translator's additions to the original: in l. 282, "*his gear*" should undoubtedly be "*her gear*," the *κτήματα*, as l. 285 shows, being the property which Helen had brought with her; and, the worst fault of all, the exigencies of his self-imposed trammels have forced Mr. Cayley to translate the *εἰ δὲ* of l. 284 by "*and if*," thus entirely destroying the opposition of the two clauses. But as for the metre, we cannot believe that, except to one accustomed to the run of the hexameter, and prepared to detect it in the most unlikely places, any suggestion of rhythm would be conveyed by the words. The recurrence of the cadence, "*pray'd Agamemnon*," "*ruler on Ida*," "*hearer of all things*," might, perhaps, just indicate that some law, other than that of prose oration, governed their sequence; but only an ear which can hear rhythm in "*Husbands, love your wives, and be not bitter against them*," or in "*Urbem Romam a principio reges habuere*," would recognize the Homeric hexameter in "*And let us urge homeward, ourselves, our ships billow-ranging*." It will be found, on a comparison of instances, that many of Mr. Cayley's laws of quantity are purely arbitrary. In the main, no doubt, setting aside the case of double consonants, which shorten a syllable in English as distinctly as they lengthen it in Latin, he has followed the ordinary rules which obtain in the classical languages. But a brief inspection will show that he has allowed himself in many cases to fix his own "*arbitrium et jus et normam*" of scansion. Otherwise, why do we find "*peōple*" and "*battle*," beside "*mingle*"; "*protēct*" with "*protest*"; "*sūplication*" with "*sublime*"; "*Priam*" with "*Pāris*"; "*flagon*" in the next line to "*tripod*"; "*sūggest*," but "*rugged*"; "*egrēgiōus*" and "*impérious*," but "*continuous*"? If the Latin quantity is preserved, why "*sōlēce*" and "*fūgitive*"? If not, why "*prērogative*"? Why, again, should "*lineaments*" be cut down to three syllables, forming an anapaest; and "*charioteer*" be treated in the same way, though "*chariot*" is allowed its full complement?

Another inconvenience sure to attend on the attempt to force a language into a measure to which its genius does not adapt it is the difficulty of finding words to fit into the verse, the result of which is that the writer is laid under the necessity of pressing into his service every word, however obsolete or barbarous, which has ever been used in the required sense. Thus we find Mr. Cayley compelled to use such words as "*confabulant*" to render "*μέροτες*"; "*the high timoneer*" for "*ἱψέργονος*"; "*death - amenable earthlings*" for "*θνητοὶ ἀνθρωποί*"; "*the battle so deadly dareyning*" for "*κατὰ κρατερῆν ἵσμιντην*"; so "*inarm*," "*yfere*," "*clombe*," "*knister*,"

"*ycorven*," and many others, the use of which argues more research than taste on the part of the translator.

No review of a translation of Homer would, we suppose, be complete which did not set before its readers the rendering therein given of the famous passage at the end of the eighth book, upon which so many have tried their hands, that it has become almost a test-specimen. Here is Mr. Cayley's version:—

So said he; and Trojan plaudits made boisterous
answer.
Then from their car-yokes their reeking steeds they
unharnessed,
And near his chariot they fastened each with his
halter;
And from Troy dapper herds and flocks were speedily
furnish'd,
With wine heart-solacing, with garner'd wheat in
abundance,
And with sere wood in heaps, and soon was a savory
vapour
O'er the levels rising, wind-whirl'd, to the bourns o'
the welkin.
Thus they, with dapper hearts, i' the lanes o' the com-
bat assembled,
All night were seated, many watch-fires blazing among
them;
And as heaven showeth when stars all round the re-
fulgent
Moon are array'd beaming, when stirs not a wind
below aether;
Hill-tops and outlines o' the woods, and sea-jutting
headlands,
Stand clear, and from above the skies breaks infinite
heav'n in;
All stars are manifest, each neatherd inly rejoiceth;
Thus, by so many fires, the front of Troy was illu-
min'd
From the rippled Xanthus right up to the ships of
Achaea.
O'er the plain full a thousand burn'd, and fifty by
each one
Were sitting, arm'd warriors, red firelight glancing
against them,
Whilst their steeds, fasten'd to the cars, and greedily
tearing
Their oats and pale barley, superb-thron'd Morning
awaited.

We must take exception to the use of "*dapper*" to represent both *ἴψια* and *μέγα φρονεῖτε*: in fact, whatever may be the meaning of its cognate words in other languages, we doubt whether in English it could ever have represented either of them: but, barring this, we should say that, granted his first principles, Mr. Cayley's rendering of these beautiful lines is by no means unsuccessful. Taking him, however, at his best, we are still reminded of Spenser's unwilling admission, that "the accent sometime gapeth, and as it were yawneth ill-favouredly, coming short of that it should, and sometime exceeding the measure of the number; as in *carpenter*, the middle syllable being used short in speech, when it shall be read long in verse, seemeth like a lame gosling that draweth one leg after her; and *heaven*" (this touches Mr. Cayley nearly) "being used short as one syllable, when it is in verse stretched out with a dia-
stole, is like a lame dog that holds up one leg." Spenser, no doubt, repented, to the eternal advantage of English literature; but Nasb's warning as to the unfitness of "our clime" for that "gentleman of ancient house," the Hexameter, is needed now as much as ever: under Queen Victoria no less than under Queen Elizabeth does he go "twitching and hopping, up the hill in one syllable and down the dale in another, retaining no part of that stately smooth gait which he vaunts himself with amongst the Greeks and Romans." "Spartam nactus es, hanc exorna," is a good maxim in

many walks of life; and if English readers and lovers of ancient poets must testify their regard for them (and the temptation is doubtless great) by attempting to render them metrically into English, they had better do so by means of the perhaps inferior vehicle at their command. If they do not get Homer, they will get English verse. Mr. Cayley appears to have lost Homer, and to have got something which is often not English, and almost never verse.

The History of the Struggle for Parliamentary Government in England. By Andrew Bisset. 2 vols. (H. S. King & Co.)

The Struggle against Absolute Monarchy, 1603-1688. By Bertha M. Cordery. With two Maps. (Longmans & Co.)

MR. BISSET's book fulfils neither the promise of the title nor its author's intention, and is written in the most unfortunate of styles. A description of the contents proves, at a glance, the failure regarding the title. In place of a "History of the Struggle for Parliamentary Government in England," the reader is offered a sketch of the despotic tendencies of the Tudor dynasty, and a vigorous denunciation of the crimes of James the First and his son; he is then conducted through the Civil War, up to the triumph of the Independent party and the execution of Charles the First. And having slain that "implacable enemy" to "parliamentary government," Mr. Bisset considers that his task is done, and that Parliament has to struggle no longer.

With this opinion it is difficult to coincide. The Civil War was simply a symptom of the inefficiency, if not the abuse, of a representative polity. A Parliament whose continuance depended on its own will, which was not responsible either to the Crown or the people, though an admirable weapon to use against a despot, was still a most exceptional form of parliamentary government. The Continuance of Parliament Act made the Civil War a certainty: if Charles had been able to appeal, by a dissolution, in the autumn of 1641, from the House of Commons to his subjects, the war might perhaps have been averted; an accommodation was then possible between the Crown and the people. Passing, however, from speculation to facts, even Mr. Bisset will admit, that although the execution of Charles the First taught kings "that they had a joint in their necks," still the immediate result of the deed was a forty years' degradation of the representative system.

Complete as is the author's misconception of his subject, anything might be forgiven to one who, for the first time, marked out with precision the immediate causes of the great Civil War. Much has been written about the circumstances which formed a prelude to that explosion; the overture to that tragedy has been played over and over again; the *dénouement*, also, is well known; but the actual commencement of the drama, the final impulse which pushed the King on to the military stage, is as yet unexplained. This ignorance is the more provoking, because it conceals exactly that which ought to be known. The sword once appealed to, and the sword settles its own history very clearly, as well as everything else. The question to determine is the immediate cause of the appeal.

Nor is the history of the first fifteen months of the career of the Long Parliament, which contains the point on which we insist, to be drawn from its hiding-place by working through Rushworth's collections upon well-worn lines, or by following with devotion even commentators such as Forster or Mr. Sanford. The force and variety of the new information with which those authorities have illustrated their text ought to have sent Mr. Bisset to the same sources of knowledge—to D'Ewes's manuscript journal of the Long Parliament, to the store-house in Fetter Lane, and the archives of the House of Lords. This was imperative on one, who, like our author, takes as his leading theme the quarrel between Charles the First and his subjects, and whose whole argument turns on the precise nature of that quarrel.

Unluckily, Mr. Bisset misinterprets the relative positions of the King and the House of Commons during the year which preceded the outbreak of their dispute. He states that "the appearance of two hostile parties in the English Parliament" dated from Strafford's execution; and that, soon after that event, "the unanimity that had appeared when the Long Parliament first met disappeared." That "unanimity" never existed. Not only were there innumerable provocations to dissension at a time so critical, but one event had happened which alone was enough to prevent any such unity of feeling or action. It was the very event to which the Long Parliament owed its existence, namely, the occupation of northern England by a victorious invader. The presence of the Scottish army on English soil, as conquerors, made Parliament indispensable; the Covenanters were, therefore, regarded by "the inflexible party" as welcome allies. Thousands, on the contrary, touched by our defeat, and by the too natural antagonism of race, regarded the Scotch as hateful enemies. This feeling for a moment overcame even the strong emotions aroused by Strafford's trial. Westminster Hall rang with applause at a remark, by one of the witnesses, that peace with the Scots would be "the worst of evils" (Rushworth, viii. 578). And to turn from inferential evidence on this point, to the direct testimony of two eminent Members of Parliament,—dislike to the position assumed by the Scottish nation so moved the philosophic Selden, that he declared, speaking "long and vehemently," that it would be a reward to that nation for "coming into England sword in hand," if Parliament satisfied their demands for compensation. To do so, he even suggested, was akin to treason (D'Ewes MS., Feb. 3, 1640-1). And during another debate upon the payments claimed from us by the Scotch invaders, we find Pym making the startling assertion that, if the City merchants declined to make advances towards that object, "in respect of the great necessity of the public, we might compel the Londoners to lend money" (D'Ewes MS., Feb. 20, 1640-1).

A contest which thus drove Selden into a line of argument which threatened social chaos, and endangered the existence of the Long Parliament, and Pym into an unconstitutional exclamation which provoked "marvail" and remonstrance from his friends, must have been no ordinary occasion of strife. Strife, also, both deep and strong was excited by Strafford's fate. The first motion

directed against him (Nov. 6, 1640) was carried in a full House by a majority of only thirteen votes; and certainly no unanimity was apparent in the House of Commons whilst engaged upon the Attainder Bill. That Bill was met by a resistance new to Parliament, both in form and spirit; it was the first bill ever discussed in a Committee of the whole House, and the first that was opposed by the tactics of "talking out," by close-run divisions, by debate lasting for hours over a few lines. And not less fierce was the contest outside Parliament. Within three weeks of the end, Strafford's friends—and they were numerous—openly asserted that he would escape. What destroyed their hopes was the revelation of the Army Plot, and the rush of the angry citizens to Westminster and round Whitehall. The final surrender of Strafford by the King and the House of Lords was due to such a storm of divided feeling "as almost ruined the three kingdoms."

This statement by the historian of the Parliament is easily capable of proof. The agitation which drove Charles from Whitehall, in January, 1642, was visible in March and April, 1641. The counter-currents of action and reaction, the collision of class with class and of party with party, the discord excited by the presence of the victorious Scots, the hot battle over Strafford, created such a disturbance in the public mind, that, even during the first six months of session, the Long Parliament aroused against itself a wide-spread feeling of dislike and depreciation. Of this feeling the Army Plot was but a symptom; for the irritation felt by the officers was shared by many of their fellow-subjects, and discontent with the policy to which Pym and his adherents were committed began, not in the royal camp near York, but upon the benches of the House of Commons. Thus, when the complexion of those times is closely studied, it is obvious that there was much external encouragement to the King to listen to those plotters: the project of stationing the royal army near London was not an insensate dream of a despairing tyrant, but was a design possibly capable of accomplishment without bloodshed, and so far justifiable to a judgment not wilfully heedless of suffering, but warped and blinded by the very condition of its being.

Our argument is not intended as a defence of the King's conduct, but to explain why the revelation of the Army Plot, though it sent Strafford to the block, did not once and for all destroy confidence in the Sovereign. The contrary, in fact, took place. As the summer of 1641 passed by, a reaction towards the throne grew stronger; the House of Commons, then by statute a perpetual authority, made itself more and more distasteful to the commonalty. On the 4th of August, Alderman Pennington, a stout member of the "inflexibles," complained that "the House of Commons had grown into such contempt, that the very fiddlers made songs upon us" (D'Ewes MSS.). Mr. Bisset, however, escapes all the questions suggested by Mr. Pennington's statement, by a leap from May to November; and thus our author's comments on Falkland's adhesion to the King, and on the outbreak of the Civil War, become of no account. These events cannot

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be justly appreciated without an estimate of the royalist reaction of the summer and autumn of 1641, and of the means adopted to quell that reaction; but such an inquiry is far beyond our present opportunity.

Mr. Bisset's style, exaggerated and violent, condemns itself. The continuous yet varied stream of curses and vituperation he pours out upon King Charles and all his adherents reads like a Papal anathema; he illustrates their conduct by comparisons with every form of human monstrosity from Nero to Nana Sahib. Abuse directed against living delinquents may be excusable: being alive, they may do more mischief. Not so as regards the dead; and although, undoubtedly, Charles the First on four occasions within three years sought to waste this island by fierce and ungovernable soldiers, by brutal mercenaries from Flanders, by Strafford's savage Irish, and twice by an army of our own countrymen, mutinous for lack of pay, still it should be remembered, that the King was, throughout life, the victim of a fixed, false idea regarding his position, for which he was not directly culpable; and, whatever be the privileges of a virtuous indignation, he should not be tried and condemned according to the traditions of a Judge Jeffreys. Far less is it well to lay to the King's charge crimes such as Montrose's cruelties, of which he was not guilty, or to accuse him of maintaining tyranny by torture. A sovereign situated as he was, without a single soldier at his command, who needed to apply for the assistance both of the Sheriffs of London and of the Sheriffs of Surrey in the conveyance of John Archer to the Tower, could not hope to "govern by the rack." Mr. Bisset quotes Selden to prove that torture, in England, was not applied "in time of judicature," but to strike terror among the people. Yet that passage in the "Table Talk" occurs under the heading "Trial"; and the rack was used upon poor Archer, solely for the purpose of extorting evidence, at a time when both government and people were full of perplexity and dismay. It was a cruel deed, but far clearer proofs of the King's harsh nature could be given.

Although the comparative authenticity of historical evidence is more a student's question than one of general import, a few words may be given to the depreciation of Nalson's Collection, as compared with Rushworth's, which Mr. Bisset repeats on Mr. Forster's authority. We venture to contradict the assertion that Nalson's information is "utterly untrustworthy." His commentary on events is, of course, partial and one-sided; but the documentary testimony he supplies is fairly and fully given. Nalson, also, contributed an account, until recently the most accurate and complete, of that episode in Strafford's trial, the production of the notes Vane took at the Council of the 5th of May, 1640, of the Earl's offer to subdue England by the Irish army. And among the evidences Nalson copied from the State Papers is that singular "Commission to certain of the Lords of the Council to discover revealers of secrets in Council, touching the dissolving or continuing the Parliament, 27th May, 1640." No document of this period, not even "Vane's Notes," is more stamped with "the deep prints and

marks of confusion" than this Commission; few more condemnatory of Charles the First. What could exceed, as a sign of evil omen, the fact that a king should be compelled to direct his councillors to examine their colleagues upon oath, and to ascertain which of them had "revealed what was treated, debated, advised, or voted by us, or our Privy Council, or any of them," touching "our dissolving or continuing the Parliament"? Equally significant is this Commission of the evils which Charles's unfortunate character and policy would bring on himself and his kingdom. The wisest of monarchs might for a time be exposed to the practices of spies and traitors: none but the most unwise could fail to see that conspiracy and intrigue must be present in a council-chamber which held, yoked together in one service, men so antagonistic as Vane and Strafford. Charles, on the contrary, thought that he and his office were so god-like, that he could create a kind of official millennium, and make the fox and the lion work together—a conceit which was the primary cause of his ruin.

This Commission also discloses the fatal facility with which the King listened to suggestions, however desperate and criminal, from headstrong men, and the retribution which, at once, fell alike on the counsellor and the counselled by the immediate disclosure of Strafford's wicked proposal of the 5th of May, 1640. This supposition is made almost a certainty by the following draft, in Secretary Windebank's handwriting, which fixes that disclosure of "secret matters of advisement" distinctly upon the Council of the 5th of May. The paper is undated, is headed, "Oath, Council-Table," and runs thus:—"Whether, before his Majesty coming into the House of Parliament, did you discover or report to any, directly or indirectly, that the breach of the Parliament was voted by the Council, or that there were different votes, or who voted differently?" (1640, B 277, Rolls Office.)

Nor is it merely a fancy of the writer that this Commission and oath point to the disclosure of Strafford's suggestion that his Irish troops might be used against us. The late Mr. Bruce, whose trusty help was ours, when engaged over the State Papers of 1640, was of the same opinion. The publication of "Vane's Notes," from the very faithful copy in the Rolls Office, or of the Commission of the 27th of May, 1640, surely of itself contradicts the assertion that Nalson's Collections are formed of "the most violent party pamphlets and libels got together for the special delation" of Charles the Second. And as regards the fidelity of Rushworth's volumes, that claim cannot be made without qualification for a chronicle which omits the bulk of the "principal matters" which engaged the attention of Parliament during November and December, 1641. Details which Nalson gives in full, Rushworth, perhaps, might be inclined to pass over in silence; but the omission is remarkable, as every day during those months had its effect on the express subject of his volumes, "The Rise and Progress of the Civil War."

Having already discussed Mr. Bisset's peculiarities, both in style and treatment of his subject, we may add that no better contrast to his history of the "struggle" could be

found than in "The Struggle against Absolute Monarchy" in England. The scheme of this treatise ensures the accomplishment of its intention. Marked out by well-defined limits, it commences with the reign of James the First, and ends with the accession of William the Third. And by accuracy, and all the fulness of detail possible to eighty small pages, the completeness of this little book is ensured. The author also is mindful that historical writers hold a pen, and do not wield a lash. Neither Charles the First, nor even James the Second, is scolded or anathematized; but their characters are described with truth and moderation; and the analysis given of events, such as the dispute over the Petition of Right, shows that historians worthy of that honoured title, such as Mr. Gardiner, have not written in vain.

One or two inaccuracies might be corrected in a future edition. The Attainder Bill was not designed "to hasten on Strafford's death," for we are told, on the best authority, that "Mr. Pym would not have the Bill read; but to go the other way . . . and so we shall proceed the more speedily by demanding judgment" ("Sanford's Studies," 337). Nor was resort had to that Bill, because "it was easier to pass than to go on sitting as judges over Strafford's acts one by one." Again, to refer to that high authority, Mr. Sanford, Strafford "suffered nothing" by the attainder; "he had his full trial as to facts." Some confusion also lurks in the statement, (p. 36) regarding the guard which the House of Commons stationed round its doors. It did so in October, 1641, and not immediately before the attempted "arrest of the five Members," in January, 1642. The guard, to which the author refers, were the train-bands stationed in Westminster under the King's orders.

The author's description of the reign of Charles the Second, though fairly accurate, fails in general comprehension; the key-note of that era has been missed. The annals of that time seem, at first sight, nothing but a chaotic imbroglio; yet they were not devoid of a governing principle. This principle is disclosed by the following circumstance: the more his subjects were driven to and fro by perplexity and dismay, the more free was Charles to enjoy his saunter, the more firmly was he seated on his throne. During the first year of this reign, many plots and conspiracies against the Crown arose; but they were shams and trivial. Discontent then assumed a threatening aspect. But discontent became loyalty, when the plots became real. Despite all that Parliament and the Popish plot-mongers could do to mar the King, despite all that he did to mar his popularity—his alliance with Papal France, his hostility to Protestant Holland, and his barely concealed Romanism,—the King's popularity, as years went on, increased, until fanned into enthusiasm by the disclosure of the Rye House Conspiracy. The motive of this conduct is obvious. If Charles "would not set out on his travels again," England would not have another civil war.

A thorough, yet brief, condensation of history is, however, a task of the utmost difficulty—a difficulty which our author has very fairly overcome. His mastery is not so sure over that "simple and easy style" which

is prescribed for these treatises, and the sentences, in an effort after easiness, occasionally slide into slip-slop. Still, this blemish is so slight, that it is mentioned rather as a hint than a criticism; and this little book may be safely recommended as both useful and attractive.

The Land and the People of China. With Map and Illustrations. By J. Thomson, F.R.G.S. (Society for Promoting Christian Knowledge.)

A THOROUGHLY good book on China is much wanted at the present time. Of late years, our more intimate acquaintance with the people and their language has brought to light many new and interesting facts connected with the social life and mode of thought of the Chinese, which were not dreamed of when Sir John Davis and Mr. Wells Williams wrote. Some of these are to be met with in stray writings, but many have never been made public; and it is time that some one well versed in the subject should collate the results of his own experiences and studies, with those of other workers in the same field, and should publish a comprehensive work which should form a new departure in our knowledge of China. 'The Land and the People of China' is not such a work as we refer to. In many respects it is a useful little book, but it contains nothing that is really new. It goes over the ground that has been covered by other works on the same subject, without adding much to the information we already possess, and frequently omitting much, from want of space, that is to be found in more comprehensive volumes.

But, by a large section of the reading public, Mr. Thomson's work will, doubtless, be received with favour. The table of contents is exhaustive; the type is good; the illustrations are characteristic; and it contains a great deal of general information. Mr. Thomson has travelled extensively in China, and has already published, as the result of his journeys, a series of very valuable photographs. He has thus acquired scraps of local information which are interesting; such, for instance, as are contained in his account of the native races inhabiting the Provinces of Kwang-tung and Fuh-keen and the island of Formosa. In fact, his volume supplies a very fair general description of the land and people of China. But, as he evidently has no personal knowledge of his subject, beyond that he acquired during a comparatively short stay in the country, he naturally enough has occasionally fallen into error. For instance, in his sketch of the history, he speaks (at page 66) of Jenghiz Khan as having been a Niu-chi Tatar, whereas he was a Mongol; and the dynasty he established was, therefore, a Mongol, and not a Tatar dynasty, as is stated a few lines further on. In the same chapter (at page 72) Mr. Thomson says: "Kien-lung abdicated, at the ripe age of eighty-five, in favour of his fifth son, Kia-king, who began his reign in 1820, under the imperial title of Tau-kwang." There is a strange confusion of fact in this sentence. Kien-lung abdicated in favour of his fifteenth, not his fifth son, who ascended the throne in 1796, under the imperial title of Kia-king; and on the death of this sovereign, twenty-five years later, his second son was proclaimed emperor, with the title of Tau-kwang.

Several mistakes as to facts of a similar kind might easily be pointed out; but we do not suppose that Mr. Thomson's book will ever take the place of a work of reference, and it is, therefore, unnecessary to go categorically through them. For the same reason we shall not refute some statements on the religions of China, which would otherwise call for remark. Mr. Thomson, however, does not hesitate to attempt to expound some of the most difficult popular beliefs; and the following is the explanation which he puts in the mouth of a Chinaman of the Feng-shui (*lit.* Wind and Water) superstition:—"In examining the Feng-shui of a house or piece of land, the first thing done is to inquire for the 'eight characters' of the applicant (*i.e.*, the two characters indicating respectively the year, month, day, and hour of birth), and then to see if they agree with the position (also indicated by eight characters) of the house or land. This is done according to the male and female principles of nature and the five elements. Besides this, the Feng-shui of the house, or piece of land, is determined by itself, without reference to any individual. The four points of the compass, the eight points of the position, the ten celestial stems, and the twelve horary characters (which are all marked on the Chinese compass invariably used in this operation) are each associated with lucky and unlucky deities, the latter being the more numerous. If through ignorance any one should offend against these, it would be difficult to avoid calamity." This description is certainly rather perplexing, and almost reads like a paraphrase of *Punch's* celebrated explanation of the Schleswig-Holstein question.

NOVELS OF THE WEEK.

Clara Ponsonby. By Robert Beveridge. (Samuel Tinsley.)

Two Lilies. By Julia Kavanagh. 3 vols. (Hurst & Blackett.)

Warrawarra, the Carib Chief. By Henry H. Breen, F.S.A. 2 vols. (Tinsley Brothers.)

'CLARA PONSONBY' is a strange farrago of nonsense. Among its *dramatis personæ* is a baronet, who is also a "nobleman," an actress, facetiously called "the Prima," and an awkward male Ophelia, who goes mad for love of the heroine. As this gentleman, the "Hon. Mr. Yorington," apparently the son of another Mr. Yorington, opportunely dies, Clara falls into the hands of an insufferable person called Adolphus Cardross, a temperance lecturer, who has nothing to recommend him but his long homilies, and the fact that at Oxford he frequently saved his friend, Clara's brother, from "corporal punishment." The discipline to which Milton, it is said, was once subjected at the sister seat of learning, must have been omitted in the training of the author.

Miss Kavanagh's well-written story introduces us at the outset to the picturesque street architecture of an ancient Norman town. In such a scene Edward Graham, the architect, is naturally entranced. But beauties of a more alluring type soon present themselves. The rival Lilies are admirably contrasted. Miss Scot, who is blonde, cold, and by the necessities of her position, as the eldest of a tribe of daughters, with a mother of the purposeless Mrs. Nickleby kind, alive to worldly advantages, and not inclined to sacri-

fice what seems her duty to imperious passion, wins his allegiance. But the other Lily, a dark, passionate, somewhat spoiled child of a somewhat magnificent widowed father, has meanwhile learned to love him with the first affection of girlhood. She has all the strict appreciation of her word which the other fails in. While Miss Scot refuses to link her lot with Graham, apparently ruined, Miss Bertram, in his day of success, drives him from her through her steadfast adhesion to a promise he has not the patience to investigate. There is a good deal of skill in the manner in which the reader's interest is fixed to what appears to be a final failure of all hope that matters will be solved successfully, and the happy issue is so much desired that its suddenness does not strike one as unnatural. There are some strong minor characters. The aristocratic Mr. Bertram, who so felt his natural right to his position, that his true name of Jones seemed justly dropped as inadequate; simple Aunt Graham; Sarah, the Scots' loyal old servant; frivolous Mrs. Fay, and honest Merle the builder, are persons whom one can remember. The weakest episode is that introducing the impossible Mortlocks, partisans of woman's rights in their least attractive form, but even this has some humour of the farcical sort.

'Warrawarra, the Carib Chief,' is a title which suggests thrilling adventures among savages, such as delight boys up to the age of fourteen or thereabouts. Mr. Breen's book, however, is of a different sort. A love story is the main thread, and though it is tame and commonplace, the wild coincidences which help it out give colour to the fabric. Mixed with the story is a good deal of semi-historical matter about the antecedents of most of the characters and the condition and customs of the Caribs. 'Warrawarra' is a tale of 1770, and we do not doubt Mr. Breen's accuracy when he touches upon points of Caribbean history, but he appears to us to fail in giving a general impression that his characters lived a hundred years ago. The interest, such as it is, lies in the society of which the Governor of one of the Caribbean Islands is the centre, and the Caribs are only introduced in a general way to cause annoyance. Warrawarra, the hereditary chief, had been sent to France in infancy, and brought up as a priest, but fortunately comes back to his native island, so as to be able to play the double part of abbé and chief, and to assist the French by quelling an insurrection of the Caribs, and converting a few of them to Christianity. Mr. Breen is unwise in making, rather than avoiding, opportunities for long passages of retrospect, but we must admit that a certain briskness of style carries us tolerably well through what would without it be intensely wearisome.

LIST OF NEW BOOKS.

Theology.

Chambers's (J. D.) *Divine Worship in England*, 4to. 21/- cl. Jeff's (W. E.) *Commentary on the First Epistle of St. John*, 6/-

Law.
Webb's (L.) *Practice of the Supreme Court of Judicature, &c., on Appeals*, 8vo. 30/- cl.

Fine Art and Archaeology.

Bardsley's (C. W.) *Memorials of St. Ann's Church, Manchester*, or 8vo. 4/- cl.

Cox's (J. C.) *Notes on the Churches of Derbyshire*, Vol. 2, 21/- Jewitt's (L.) *Half-Hours among some English Antiquities*, 5/- Redgrave's (S.) *Descriptive Catalogue of Historical Collection of Water-Colour Paintings in South Kensington Museum*, royal 8vo. 21/- hf. mor.

Poetry and the Drama.
 Caina, and other Poems, by Author of 'The King's Sacrifice,' 12mo. 2/ cl.
 Forster's (C. F.) First Meeting, and other Poems, 12mo. 2/6 cl.
 Lochlere, a Poem, cr. 8vo. 7/6 cl.
 Percy's (T.) Reliques, edited by H. B. Wheatley, 3 vols. 36 cl.
 Pomar's (Duke de) The Heir to the Crown, a Drama, 7/6 cl.
 Punchard's (E. G.) King Saul, and other Poems, 12mo. 2/6 cl.
 Wagner's Book of Ballads on German History, 12mo. 2/ cl.

History and Biography.

Aikens (J. F.) History of Liberty, cr. 8vo. 5/ cl.
 Annals of England, School Edit. Vols. 1 and 2, 12mo. 2/6 each.
 Carrington's (H. B.) Battles of the American Revolution, 1776-1781, royal 8vo. 25 cl.
 Johnson's (S.) Lives of Dryden, Pope, and Addison, 2/ cl.
 Klaatz's (M. J.) The Two Chancellors, cr. 8vo. 6/ cl.

Geography and Travel.

Mintrins's (W.) Travels West, 8vo. 12/ cl.
 Reminiscences of Bonaparte by an English Lady, 12mo. 3/6 cl.

Philology.

Freytag's Der Staat Friedrichs des Grossen, by Wagner, 2/ cl.
 Xenophon's Anabasis, Book 5, with English Notes by Pretor, 12mo. 2/ cl.

Science.

Callon's (J.) Lectures on Mining, Vol. 1, Text 8vo. and Plates 4to. 28 cl.
 Dobell's (H.) Annual Reports of Diseases of the Chest, Vol. 2, 8vo. 10/6 cl.
 Haberhau (S. O.) On the Pathology of the Pneumographic Nerve, cr. 8vo. 3/6 cl.
 Rowell's (G.) Outline Diagram Forms for Clinical Class Books, ob. 8/6 bds.
 Schaefer's (E. A.) Course of Practical Histology, cr. 8vo. 10/6 cl.
 South Kensington Museum, Conferences Held in Connexion with the Special Loan Collection of Scientific Apparatus, 1876, Physics and Mechanics, 8vo. 6/ cl.
 South Kensington Museum Handbooks, Economic Entomology, by A. Murray (Aptera), cr. 8vo. 7/6 cl.
 Spon's Architect's and Builder's Pocket-Book, by Young, 3/6 Year-Book of Facts in Science, &c., 1875, cr. 8vo. 2/6 bds.

General Literature.

Brassey's (T.) British Seamen as Described in Recent Parliamentary, &c. Documents, 8vo. 10/6 cl.
 British Imperial Calendar, 1877, 12mo. 5/ cl.
 Christian Progress, Vol. for 1876, cr. 8vo. 1/9 cl.
 Debrett's Peerage, 1877, and Baronetage with Knightage, 1877, cr. 8vo. 10/6 each, cl.; 1 vol. Royal Edition, 8vo. 21/ cl.
 Deb's Parliamentary Companion, 1877, 32mo. 4/6 cl. swd.
 Dodd's Peerage, Baronetage, and Knightage, 1877, 12mo. 10/6 cl.
 Fenillet's (O.) Sibylle's Story, cr. 8vo. 7/6 cl.
 Floral World, Vol. for 1876, cr. 8vo. 7/6 cl.
 Gentleman's Magazine, Vol. July to December, 1876, 8/6 cl.
 Gisie's (Lieut.-Col.) The Watchman, or Eastward Hoy! 5/ cl.
 Hand and Heart, Vol. for 1876, folio, 10/6 cl.
 Lodge's Peerage and Baronetage, 1877, royal 8vo. 31/6 cl.
 Mason's (J.) Annual Summary, 1875 and 1876, 12mo. 2/6 bds.
 Biddle's (Mrs.) Mortonsley's Estate, Frank Sinclair's Wife, Home, Sweet Home, Joy after Sorrow, cr. 8vo. 3/6 each, cl.
 Thom's Irish Almanack and Official Directory, 1877, 8vo. 15/ cl.; with Dublin Directory, 20/ cl.
 Willeson's (A.) A Discord, cr. 8vo. 7/6 cl.

HAY'S COLLECTION OF EGYPTIAN DRAWINGS.

The Manuscript Department of the British Museum has lately been enriched by the acquisition of forty-nine volumes (many of very large size), containing the bulk of the collection of drawings prepared by or for Mr. Robert Hay, of Linplum, N.B., in an expedition up the Nile, far into Nubia, during the years 1826-1832. The expedition consisted of Mr. Hay, Mr. Joseph Bonomi, the present curator of Sir John Soane's Museum; F. Arundale, the water-colourist; Charles Laver, F. Catherwood, M. Dupuy, and some others, whose journey up the river was organized by Mr. Hay at his own expense with a view to collecting antiquarian and topographical drawings, and probably with the intention of publication; but unfortunately for the science of Egyptology, then in its infancy, the issue of Mr. Hay's results was never carried out.

But although, in this respect, the novelty of the drawings has suffered by their retention for so long a time that other workers, entering later into the field, have forestalled Mr. Hay, yet, in other respects, these drawings are of infinitely greater value to the Egyptian scholar than later ones because they represent remains, monuments, tombs, wall-paintings, sculptures, inscriptions, and sites, when in a far more complete, or, to speak accurately, a far less incomplete state than that in which they now exist. Many of them, also, are masterpieces; the water-colour drawings of Theban tombs and Nubian temples, by Mr. Arundale and Mr. Bonomi; the plans and sections and careful measurements of architectural buildings, by Laver and Catherwood; the topographical surveys of tottering sites and the maps and plans of desert byways are scarcely to be equalled by the later gorgeous works of Lepsius and Rosellini. Not the least important among them are the historical inscriptions and domestic

incidents found painted upon the walls of rock-hewn tombs, some of which have never yet been published in a complete form, while others, of course, are to be found in some shape or other in every book of Egyptian history.

Perhaps among the finest unpublished specimens is the wondrously painted tomb of Rekhmara, a great and powerful man of Thebes, where, in a single tomb, typical scenes illustrating the whole domestic and state economy of Egypt are depicted in glowing colours upon a vast expanse of wall, and represented in the Hay collection by a volume of beautifully coloured facsimiles by Mr. Bonomi, whose peculiar aptitude for drawing and colouring hieroglyphs and Egyptian outlines was then, as it is now, unsurpassed by any one. The study of the collection, out of which much may be gleaned, will repay the student of Nile scenery, the comparative architect, who can see in Egyptian temples and palaces and tombs much that is (for beauty, use, and adaptability) worthy of study and contemplation to-day, the investigator of Nilotic mythology, the ethnologist, and the archaeologist. Some of the notes of travel which are interspersed here and there throughout the collection are amusing and instructive.

NOTES FROM PARIS.

Buloz, qui par sa grâce a tant su nous charmer,
 Lorsque la mort viendra le prendre,
 N'aura qu'un seul aile à fermer,
 Et n'aura point d'esprit à rendre.

THIS prophecy, some five-and-twenty or thirty years old, has come true at last. The founder, the manager, the executioner of the *Revue des Deux Mondes* has just died in his seventy-fourth year. He closed his one eye, and resigned, in default of *esprit*, the vigorous breath that used to animate him.

It is possible to be destitute of *esprit* and yet be no common man. Alexandre Dumas, the most *spirituel* and the most truly gay man of our day, amused himself for some time by dating all his letters in a style very insulting to Buloz. He used to write, "Marseille, à 260 lieues de cet imbécile de Buloz"; "Strasbourg, à 125 lieues de cet imbécile de Buloz"; and France used to laugh heartily, for she never liked Buloz. But Buloz, though without *esprit*, was no fool; the success of his Review, and the millions he leaves behind him, have amply shown that.

For a Swiss from the outskirts of Geneva, born without a sixpence, educated as the foreman of a printing-office is educated, a man who set at defiance all the courtesies of life, to be able to found at Paris the most important and the most prosperous of French periodicals, to draw to himself and to use to his advantage, while serving them in a measure, all the political writers, all the economists, all the men of letters who have made their mark between 1831 and 1877—for a period, in fact, of some six-and-forty years—must have required in the man who achieved the feat greater faculties than most people possess. He must have been endowed by nature with at least one quality that is very rare, and is more inquired after than offered for sale on the Paris market.

In fact, this François Buloz had a character,—a bad character if you will, but a character. Like M. de Camors, whose story, written by Octave Feuillet, he published, Buloz had more faults than merits, fewer virtues than vices; but, good or bad, he was a man.

A thorough sceptic in religion, in politics, in literature, in everything, sufficiently flexible to adapt himself to all forms of government, sufficiently obstinate to make his surly submission or his fitful support esteemed of the highest value, he lived through the Constitutional Monarchy of 1830, the Republic of 1848, the Empire, the Fourth of September, the Presidency of M. Thiers, the Ordre Moral, and the liberal régime of 1876, without shattering himself against any rock, and without any one's being able to reproach him with having rendered a service to anybody but himself.

I do not know whether his schoolmaster taught

him Latin,—I doubt it, for he never had but a very indifferent knowledge of French even,—yet he could have taken for his motto the famous *Improbus, labor omnia vincit*

with a very wide interpretation of the adjective *improbus*.

Almost all the authors who had to do with him found him rapacious, rude, and worse; but who knows whether, if he had been a gentleman and a scholar, his Review would count to-day 20,000 subscribers? He has not left a friend that I know of; and most of those who attended his funeral on the 15th of January, did so in order to make sure that the grave was securely closed. But he leaves a work, a solid monument, which, good or bad, will long survive him. Let us not forget that he made efforts worthy of all admiration between 1831 and 1838 to impose on France and Europe this miscellany, generally undigested, and sometimes unreadable. He ran into debt, he got himself put into Clichy prison, rather than abandon his Review. It was, no doubt, in those times of difficulty that he acquired the habit of fleecing and flaying writers, and it was the ingenuity and ferocity born of poverty that suggested to him the idea of refusing to all *débutants* the price of their work. As time went on, when he was rich—very rich—he yet preserved this habit as a sort of *droit du seigneur*, and I lately told you of the iniquitous way in which he treated an authoress of great merit, Madame Henri Gréville. Not only did he make it a principle to buy without money the first work of a writer, but he took a fierce pleasure in mutilating it, in spoiling it by omissions and corrections often foolish. Never did a more common-place mind wage more cruel war against an author's originality. A contemporary of the Doctrinaires, he formed upon their model a sort of uniform pattern to which, whether he liked it or not, every writer must adapt his article. Bring a new idea, an original view, a freshly hatched discovery: you were not permitted to mention it in the Review, unless you started off with a long nonsensical preamble, crammed with platitudes that often had no sort of connexion with the subject. When you came to the actual matter in hand, you were forced to develop it in long periods, wavy and vague, to avoid the right word, to indulge in periphrases, and to conclude with one of those cloudy perorations in which the reader gets bewildered, loses himself, and goes to sleep. Some of our most original writers, after vain efforts, have jumped out at the bottom of this Procrustean bed. J. J. Weiss, for example, and Prévost Paradol lost months in cobbling unhappy articles with which Buloz was never satisfied, and which he ended by returning to them with an ugly grimace and a bad compliment for their sole payment.

The novelists were a little freer, not because Buloz had a great respect for them (he respected nobody), but because they had a refuge in the *feuilletons* of the newspapers. Now the newspapers used to pay as well as the Review paid badly. I published my first novel—*Tolla*—in 1854 in this estimable Review, and I am probably the only one of my contemporaries whom Buloz did not rob of his first earnings. This is how I escaped the *droit du seigneur*, less from love of mischief than innocence, or rather poverty. I was young; I had no private means, and no situation; and I was living by my work from day to day. When the first fourth of *'Tolla'* appeared in the Review, I hurried, with an excitement, alas! too justifiable, to the cashier of M. Buloz. "I have nothing for you," he said, and referred me to his master. M. Buloz received me with that bad grace which never failed him a single day in his long life. I shouted my complaints at him (you know he was usually deaf, and always particularly deaf when he was asked for money). He answered in a shrill tone, "I make a principle of never paying for the first article." "And I," I retorted, "make a principle of never giving the second when I am not paid for the first." He understood all the injury he would be doing himself if he stopped the pub-

lication of a tale which he thought interesting, and so he yielded with a growl. But he took his revenge in the end, for he managed to deduct a hundred francs from the modest total of fifteen hundred which he owed me for a volume of a hundred and sixty pages.

The receipts which one used to be obliged to sign at the office of the Review were, and are probably still, framed in such a fashion as to forbid a year republication in book form. But, while robbing the author of his property, M. Buloz reserved to himself the right to make use of it in a certain number of journals.

It is a matter of public notoriety, and I can confirm it from personal experience, that M. Buloz was as stingy of his compliments as of his money. On the other hand, if he chanced to hear some disagreeable remark on your work or your appearance, he took a real pleasure in repeating it to you as soon as possible. Endowed with these gracious ways, he maintained that people remained faithful to him and that they did not write a line in any other periodical. This Swiss was a close relation of a certain publisher of the eighteenth century, who used to say, "Si je tenais là-haut, dans trois petites chambres, M.M. Voltaire, Diderot et Rousseau, c'est moi qui les forcerais bien de produire des chefs-d'œuvre!"

He had in this fashion in his pay and at his mercy some unlucky men of talent, like Gustave Flanche, who died in the midst of poverty and filth, after having served and done credit to the Review. Those who revolted against an intolerable régime, and carried their prose to the newspapers, were cruelly punished by an anonymous assailant. Poor George Sand spent thirty years of her life in hearing her praises sung by M. Buloz's men when she gave him her novels, and seeing dragged on the hurdle those which she had not given to him. Woe to the rash young men who, like Hector Malot or Alphonse Daudet, refused to write in the Review on M. Buloz's terms ! He put them in the pillory. In the eyes of this editor the only French writers were those who toiled to make his fortune, and he esteemed them the more the less he had to pay them. Nothing was so terrible to him as parting with his money. He used to promise the Academy to everybody; and the truth is that he did introduce into it a round dozen of mediocrities, such as M. de Carné, M. Caro, and M. Saint-René Taillandier. It is said that one day in the south of France, after having been sumptuously entertained by one of *his* authors, M. de Pont-Martin, Buloz said to him, in taking leave, "When you have such a fine park, you ought not to ask me to pay for your copy ! "

I have said advisedly, "one of *his* authors." He looked upon the contributors to the Review as white slaves, created expressly to toil for his profit. Every hour of the day belonged to him. Morning, noon, and night, he kept sending one of his sons or his sub-editor to their houses, to find out what they were about—if they had been working—what they could possibly mean by wasting their time instead of writing for the Review. Strange persecution, in which the hangmen were not more happy than their victims. The eldest son, Louis Buloz, a lovable and excellent young fellow, died of drudgery. Some day the long martyrology of the sub-editors will be written, from V. de Mars down to the youthful *volontaire d'un an*, who used to say, "Military life seemed to be a mild affair after the service of M. Buloz."

But then you will say, how came nine-tenths of French writers to contribute at one time or other to the Review? They all did, or very nearly all,—only to abandon it the next day,—because it is necessary to have written something in the Review; because the least trifle published in this undigested miscellany brings more honour to the writer, and adds more to his reputation, than twenty novels and a hundred articles published by the best journals. Alexandre Dumas *fil* summed up the matter one day in a few words: "On se fait plus d'honneur," he remarked to me, "en servant un peu de piquette dans un verre mousseline qu'en versant un torrent de vin de Chambertin dans les chopes à

bière." It is you, gentlemen of foreign countries, who have made the fortune of the *Revue des Deux Mondes*, by deciding that it is the official representative of the *esprit Français*, as you have laid down that the *lazzi* of the masquers at the Bal de l'Opéra represent the *gaîté Française*. Well, you are mistaken. The immense majority of intelligent Frenchmen abstain from reading the Review, and from going to the masked ball. We are neither so dull nor so frivolous as all that.

EDMOND ABOUT.

Literary Gossip.

THE February number of the *Fortnightly Review* will contain articles by Mr. Lowe and Dr. Lyon Playfair.

THE Committee of the Eastern Question Association are about to publish a series of papers or tracts on the Eastern Question. They will be written by well-known writers, including Mr. John Holmes, M.P., the Rev. Llewelyn Davies, Mr. Hilary Skinner, Mr. A. Arnold, the Rev. W. Denton, and Mr. Richard, M.P., and will embrace many topics of special interest.

THE first number of the new magazine, called *The Nineteenth Century*, will be published on the 1st of March.

WE are sorry to hear that the Library of the India Office is not to have to itself even the miserable portion of the building formerly occupied by the India Museum. The Finance Department, it is said, claims a share. When we think of the promises once made, of the structure worthy of the Oriental treasures it contains that was to be erected for the Library, we must own to a feeling of disappointment that even a few attic rooms are grudged for such a collection.

THE appeal for donations of works on Kentish literature, antiquities, and topography, for the Library at Lambeth Palace, approved of by his Grace the Archbishop, has met with considerable success. As an addition to the ancient muniments of the see and diocese of Canterbury, which are preserved in that library, the Kentish collection will greatly help the researches of those to whom the library is open on three days of each week. When is the scandal of the library being used as a public court to be stopped?

MR. CHARLES ROACH SMITH is contemplating the issue of the seventh volume of his 'Collectanea Antiqua,' in which a large number of newly-discovered relics will be described and figured.

A SECOND edition of Mr. Arthur J. Evans's work on Bosnia and Herzegovina will be published in a few days.

MR. BLADES, the author of 'The Life and Typography of William Caxton,' in 2 vols. 4to., is preparing an 8vo. edition in 1 vol., to be issued in time for the proposed Caxton Celebration in June next. Messrs. Trübner & Co. will publish it. The Provisional Committee for the Caxton celebration have already secured the adhesion of a number of supporters, including authors, men of science, curators of libraries and museums, printers, booksellers, stationers, &c., and have received the promise of the patronage of Prince Leopold, the Mercers' and Stationers' Companies, the Dukes of Devonshire, Argyll, and Westminster, Lords Aberdeen, Stanhope, Spencer, and Russell, the Deans of West-

minster and St. Paul's, &c. It is proposed shortly to hold a public meeting, when the details of the scheme will be made known.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers, published in December, comprises fourteen Reports and Papers, and nine Papers by Command. Amongst the former, the Return of the Rates of Import Duty levied in Foreign Countries upon the Produce and Manufactures of the United Kingdom, and the Return of the Number of Lay Vicars and Clerks in Cathedral and Collegiate Churches (*Athen.* No. 2566), probably indicate matters to be discussed in the approaching Parliamentary campaign. No. 431, 'Drunkenness (Scotland) Return,' may be purchased for a half-penny. Among the Papers by Command is the General Report by Capt. Tyler on the Share and Loan Capital, Traffic, and Working Expenditure of Railways for the year 1875; a publication the necessity for which seems to be superseded by the prior publication of the far more detailed 'Railway Returns for England, Wales, Scotland, and Ireland, for the year 1875,' to which we called attention on its issue. There is a Statement of the Income and Expenditure of Turnpike Trusts, for the year 1875; and there is the Thirty-first Report as to Poor Relief in Scotland. The Commercial Reports from Her Majesty's Consuls, published during the year 1876, have been sixty in number, and the Reports from Her Majesty's Secretaries of Embassy and Legation, 1876, have been twenty-one.

A NEW library edition of Lord Lytton's novels is about to be commenced by Messrs. Routledge & Sons. It will be issued in monthly volumes, and will form the only complete library edition of Lord Lytton's works of fiction. 'Pelham,' which will be the first volume of the series, will be ready on or about February 20th.

A CORRESPONDENT writes :—

"The custom prevalent amongst publishers of charging their books at special rates to exporters, the understanding being that they are not to be sold in this country, has, we hear, latterly been much abused. A case illustrating this occurred recently. The members of a well-known publishing house had attention directed to the fact that one of their most popular books was being sold at the book-department of a large emporium-store at a much lower price than any bookseller could afford to sell it for. Suspicion was directed to a person, not in the trade, who bought large numbers of the book in question professedly for export, and copies supplied to him were privately marked. A copy of the book was purchased at the emporium-store, and it was found to contain the private mark; thus the breach of faith on the part of the professed exporter was at once discovered, he having supplied the establishment alluded to. It thus seems necessary that publishers should draw some hard and fast line in their transactions with those who affect to buy books for export."

RUSSIA has recently lost a good Slavonic scholar in Viktor Ivanovich Grigorovich (not the novelist and art-critic of that name), who died on the 31st of December, at Elizavetgrad, in the Government of Kherson. Seven years after Count Ouvarof, the Minister of Public Instruction, had founded professorships of Slavonic history and literature in the Russian universities, Grigorovich obtained a chair. For some thirty-four years, from 1842, he held a Slavonic professorship, first at Kazan, then at Moscow, and finally at Odessa. Last Sep-

tember he retired from active service, and took up his abode in Elizavetgrad, where he hoped to devote himself to the quiet study of his favourite subjects, the literature and general culture of the Old Slavs. His principal works are:—‘Researches into the History of the Slavonic Apostles in European Turkey,’ ‘Essays on the Old-Slavonic Language,’ ‘On St. Clement of Bulgaria,’ ‘On SS. Cyril and Methodius,’ and ‘Travels in Turkey in Europe.’

ANOTHER cultured scholar whom Russia has lately lost was Leonid, formerly Bishop of Moscow, afterwards Archbishop of Yaroslaf and Rostof, who, while residing in Moscow, became well known to English travellers, especially High Church clergymen, whom he always received with the most winning courtesy, and with whom he was always ready to talk freely in a Western tongue. Originally a cadet in the Baltic fleet, he became acquainted, in 1834, with the Archimandrite Ignaty Bryanchaninof, who induced him to become a monk. After being made a prelate, he long resided at Moscow; but some little time ago he was appointed Archbishop of Yaroslaf, succeeding the genial Nil, the author of several works on Buddhism, which he had studied in Siberia, on the borders of China, whence he brought back a valuable collection of minerals, being devoted, among other things, to the study of mineralogy. Archbishop Leonid left Yaroslaf last month, with the intention of inspecting the churches of his diocese. On the 13th [o.s.] he arrived at the Nikolo-Babaevsky Monastery, in the Kostroma diocese (formerly presided over by the above-named Ignaty Bryanchaninof), whither he had been invited while in the neighbourhood, accompanied by an English clergyman of the name of Harrison. The next day he made an inspection in his own diocese, on the other side of the Volga, but returned in the evening. On the 15th [27th n.s.] he was suddenly attacked by spasms after officiating at the morning service, and died at twenty minutes to ten A.M. His body lay for some time in state in the monastery, covered with the episcopal mantle of the late Archimandrite Ignaty, who had been the first to induce him to become a monk.

IN addition to the students’ octavo edition of the forthcoming translation, by Mr. A. N. Wollaston, of the India Office, of the Persian text-book, ‘Anvari-i-Suhaili, or Fables of Bidpai,’ the work will appear in quarto, handsomely illuminated with Oriental borderings of various designs, in gold and colours, with the view of attracting attention to a composition which, though held in high estimation in the East, is comparatively but little familiar to the general reader in this country.

A CORRESPONDENT writes:—

“On the 25th of this month will be unveiled or ‘inaugurated,’ as you have before mentioned, the Burns statue at Glasgow. Among the literature to which the event will give rise may be mentioned ‘The Burns Birthday Book,’ by Mr. Arthur Guthrie, the editor of the *Ardrossan and Saltcoats Herald*. It will form a diary similar to the ‘Shakspeare Birthday Book,’ one side of each leaf being provided with mottoes from the works of the poet, many of them not a little puzzling to the ‘Southron,’ such as ‘She lea’ves them gashan at their cracks,’ or ‘She’s dour and din, a deal within.’ But among the most enthusiastic of the ‘World-wide Admirers of Scotia’s National Bard,’ to whom the book is dedicated, Englishmen as

well as Scotchmen are to be reckoned in multitudes. And the ‘Scot Abroad’ is of so very world-wide a distribution that the ‘Burns Birthday Book’ is likely to become cosmopolitan. The London publishers are Messrs. Houlston & Sons.”

MR. EBSWORTH’s first part of his edition of such of the Bagford Ballads as are not in the Roxburgh Collection has just been sent out to the Members of the Ballad Society. Mr. Ebsworth hopes to finish the whole collection this year, in two more parts, so that next year the issue of Mr. Wm. Chappell’s edition of the Roxburgh Ballads may be resumed. Mr. H. B. Wheatley has kindly volunteered to edit for the Ballad Society a list of all the Ballads in Mr. Arber’s ‘Transcript of the Stationers’ Registers,’ of which the fourth and last volume is fast approaching completion.

MR. ROBERTS, of Boston, has nearly ready another of his handsome reprints, R. Braithwaite’s ‘Nature’s Embassie; or, the Wilde-mans Measures, Danced naked by Twelve Satyres, with sundry others continued in the next section.

Wilde men may dance wise measures: come then, ho: Though I be wilde, my measures are not so.

Printed for Richard Whitaker, 1821.

THE first book for the original series of the Early English Text Society this year, will be Part 3 of Dr. R. Morris’s edition of the Early English ‘Cursor Mundi,’ in four texts, with autotypes of a page of the Cotton MS. of the poem, and of the dated page of the Early Kentish ‘Ayenbite of Inwyf,’ 1340 A.D., formerly edited by Dr. Morris. With this will be issued the two books for the extra series for 1856. Part 2 of Prof. Zupitza’s edition of the second version of ‘Guy of Warwick,’ and Part 1 of Prof. J. E. B. Mayor’s edition of the English works of Jn. Fisher, Bishop of Rochester.

MR. B. DAYDON JACKSON writes:—

“When Mr. Elliot Stock issued his fac-simile reprint of the first edition of Walton’s ‘Angler’ last spring, I collated it with the copy in the Banksian Library at the British Museum for my own satisfaction, and whilst great care was apparent even in copying ‘wrong founts’ and similar typographical slips, two very remarkable discrepancies came to light. On page ‘81’ (recte 71), the reprint has a different arrangement of the last six lines with the plate, and one line,

‘The Description of a Trout’

which is altogether wanting in the original which I have seen. The other discrepancy is on p. 245. Lines 18 and 19 appear thus in the reprint:—

And if content be a stranger, then
I’ll ne’re took for it, but in heaven again.

The Banksian copy has the droll substitution ‘contention,’ in lieu of contentment, as quoted above. I have been assured by the editor of the reprint that it is exactly similar to Mr. Robert Stayner Holford’s copy, from which it was taken. Mr. Holford has, unfortunately, since April last, been unable to refer to his copy, so that I am compelled to leave it to others to find out any further particulars.”

A NEW penny daily newspaper is about to be attempted in London. Its title will be *Coming Events*.

MR. ROBERT HUNT, F.R.S., is engaged on a volume supplementary to Ure’s well-known Dictionary, of which a seventh edition lately appeared, under Mr. Hunt’s editorship.

THERE is an old English word which may serve as an equivalent for the Russian word ‘Nov,’ the title of Mr. Tourguénief’s new story, the first part of which has just appeared in the *Vestnik Evropy*. That word is *Sart* or

Assart, “a piece of woodland turned into arable land,” or “a piece of land cleared,” says Webster, who derives it from “O. Fr. *assart*, L. Lat. *exsartum*, from Lat. *sarire*, *sarrire*, to hoe.” The idea to be conveyed is that of “virgin soil,” “ground not yet tilled.” A short fanciful tale, by Mr. Tourguénief, called *Son*, or “The Dream,” has just appeared in the *Novoe Vremya* for January 13 and 14 [n.s.]. French translations of both stories will shortly appear in the *Temps*, and a German version of *Nov* in a St. Petersburg newspaper.

Of the little American work, ‘Helen’s Babies,’ no less than six English editions have been issued or announced by different publishers since Messrs. Sampson Low & Co. brought out theirs in December last. This is another proof of the need of an international copyright law. The book seems likely to have a large circulation in this country, and yet the author has no claim whatever (except a moral one, which is as good as none) for any portion of the money the sale of his work in this country produces. It is only fair to Messrs. Low to say that they have followed their usual practice of giving the American author a royalty.

SCIENCE

THE RESULTS OF THE ARCTIC EXPEDITION OF 1875-6.

ON looking at a map of Baffin Bay, we are unable to suppress our wonder that the discovery of its northern limit, and the attainment of 78° 80° N. lat., should have been accomplished in the comparatively short space of twenty years. Five great expeditions, whose object was partly to reach the North Pole, have laboured at this gigantic work; and for the reader who is acquainted with Polar literature, the names which appear on the map are imperishable monuments of indomitable perseverance, of hardships patiently borne, and difficulties heroically surmounted. Great as were the difficulties which the three last expeditions had to overcome, and grievous as were the disappointments in which they ended, they nevertheless returned home with increased confidence, after having vanquished nearly all the obstacles which lie in the way to the Pole, and penetrating almost into the immediate vicinity of an open Polar sea.

The plan of the Expedition of 1875-6 was carried out with all the energy, circumspection, and self-sacrifice which characterize the English nation. No one knows what it is to leave the ship, and travel fifty-seven miles to and fro with sledges, will withhold his tribute of admiration from the English Expedition; an admiration all the more deserved as the labour and hardship were voluntarily encountered, not for the purpose of saving their lives, for they were leaving their ship and all the conditions of life behind them, but for the advancement of geographical science, and in the performance of a great cosmopolitan duty. For my part, I am glad that it is Englishmen who have earned this well-merited triumph.

The winter was an intensely severe one, as well in respect to its minimum temperature as in the unusually long duration of the low temperature generally. For a whole month the quicksilver was frozen in the thermometer, a sure sign that for an immense distance the water was locked in ice. The calmness of the atmosphere points to the same conclusion. As usual, and in accordance with the experience of all those who have passed a whole winter in the Arctic region, there was only little snow fell, a proof that the region of a heavy wintry snow-fall lies much further south,

and that the heaviest fall of snow takes place in the higher Arctic regions in summer.

Nares's brilliant passage through the ice has once more raised the question whether it is easier in the Polar regions to force a passage by ship or by sledge. It is useless to speak of the comparative merits of these two methods, inasmuch as each must be made subservient to the other, even in cases such as those of more recent times, in which most of the discoveries that have been made were with sledges. Each of these methods is either wholly useless without the other, or, at the best, can only lead to comparatively insignificant results. It is easy to furnish examples of the truth of this statement. Had Nares sent out no sledge expeditions, none of the recent discoveries would have been made. He would, in that case, have done no more than corroborate or modify those of Hall. If Hall in his time had sent out sledge expeditions, the English would have been unable to make any new discoveries. If the Tegetthoff had possessed no sledges, we should have known little more of Franz-Josef Land than the small island of Wilczek. Without sledges, Koldey would have been unable to make any discoveries at all northwards on the coast of East Greenland. The same remark applies to Kane's expedition, and with still greater force to that of Hayes. Naturally, all these discoveries by means of sledges would have been impossible if there had been no ships to convey them to their destination.

In the above remarks, I have briefly noticed a few of the leading events of the English polar expedition; all the more briefly because its history, as far as it has been made known, has already been given to English readers. I pass on, therefore, to what is the more immediate object of this paper, viz., the consideration of its results, and the conclusions to be drawn from it, with this reservation, however, that as we are, up to the present time, only imperfectly acquainted with all the details respecting it, a definitive judgment respecting the merit of its achievements must be reserved for a later period.

Although Capt. Nares did not succeed in penetrating to the North Pole, he approached nearer to it than any of his predecessors, and we must not forget that his task was, from the beginning, much more difficult than theirs. For example, if he had penetrated no further than the comparatively glorious and successful expedition of the Polaris, Englishmen would have considered that he had done nothing. But Capt. Nares approached nearer to the Pole than any one had ever done before him; he passed the winter further north than even Hall's expedition, and what is more, he brought his ships safely back with him. The sledge journeys which the expedition made took place under more unfavourable circumstances than any that were ever made before them. Valuable scientific observations were made, among which we may especially mention the meteorological and magnetic observations in the winter stations, in respect of which it is to be regretted that they only extend over a single year, and are consequently not synchronous with similar observations in other parts of the Arctic regions; further, the determination of the tides and the depth of the sea, at various places in Smith Sound, and, lastly, the observation and collection of objects of natural history.

The botanical specimens obtained in 82-83° N. lat., consisting of from twenty to thirty species of phanerogamous plants, are richer than might have been expected, and exceed anything that we observed in Franz-Josef Land, except in summer.

As regards zoology, apart from the walrus, which is entirely wanting, the collection is interesting. Kane and Hayes found numerous specimens further south. Robeson Channel appears to be shallow enough for these animals to thrive in; we may assume, therefore, that the place does not afford the nourishment necessary to their existence.

If we look at all these results, and the additional knowledge we have acquired by this expedition of Capt. Nares; if, instead of lamenting that he has

not succeeded in penetrating to the North Pole, we regard it simply as a *voyage of discovery*, and take into account all the difficulties and obstacles against which he had to contend, we shall come to the conclusion that it has been at least as successful as any previous expedition, and will bear an advantageous comparison with the very best of them. In his telegram, the commander of the expedition expressed it as his opinion that to reach the North Pole is an impossibility. This is a simple matter of individual belief. We may assume that, with the means at present at our disposal, the North Pole is beyond our reach, but the assertion that it is *ipso facto* unattainable is incapable of proof.

A telegram afforded him no opportunity of expressing his reason for the opinion he had formed, that the North Pole was not to be reached, but I imagine we shall not be far wrong in interpreting the sense of the two meagre words, "Pole impracticable," as follows:—

At the first glance it has the appearance as if the method hitherto employed of trying to reach the Pole by ship had rapidly given rise to a belief in its final success, and that we were warranted in cherishing this belief for all future time. Now the gradual advance by ship from the polar circle to 73, 75, 79, and over 82 degrees, has only been accomplished in the course of three centuries. It by no means follows, however, that our progress from 83° to 90° will involve a proportionate expenditure of time.

Experience and courage have enabled us to remove many impediments that formerly stood in the way of navigation; but in ice navigation we have gained more in safety, comfort, and convenience than in substantial results.

Our superior capacity for polar excursions lies in the perfection of our means. Instead of wasting our resources as we once did by sending out small flotillas, we now equip one or two vessels strongly built, and adapted to the special purpose for which they are intended, and furnish them with steam power, and every necessary and convenience that heart could desire. Instead of sending them out merely on summer excursions, they are amply provisioned so as to enable them to get over the winter. The crews are provided with suitable nourishment, and, instead of having scurvy suspended over their heads, like the sword of Damocles, they are protected from this terrible scourge by having the services of an experienced physician instead of the ordinary official formerly appointed to that duty.

JULIUS PAYER.

MR. ALFRED SMEE.

THE death of this gentleman, whose name has been associated with science for the last forty years, has been announced. Mr. Alfred Smeel was the surgeon to the Bank of England, his father having held the same situation before him. Mr. A. Smeel was born in 1817; he was elected a Member of the Royal College of Surgeons in 1840, and he became a Fellow of the Royal Society in 1841. Mr. A. Smeel's name is connected with a well-known voltaic battery, and one of his earliest works was a treatise on electro-metallurgy, to which branch of science he devoted a large amount of attention. His book, bearing the title of 'Electro-Biology,' in which he attempted to prove the identity of electricity and life, attracted much attention at the time of its publication, but it was remarkable only as an example of the dangers to which reasoning from analogy may be carried.

The Catalogue of the Royal Society informs us that Mr. A. Smeel published nine memoirs, two of which were printed in the *Proceedings* of the Royal Society, one 'On the Cause of the Reduction of Metals from Solutions of their Salts by the Voltaic Circuit,' and the other 'On the Structure of Normal and Adventitious Bone.' The other papers were published in the *Philosophical Magazine*, except one in the *Journal of the Geological Society*, and another in the *Journal of the London Electrical Society*. The other books written by Mr. A. Smeel were 'The Potato Plant, its Uses and Properties,' 'Instinct and Reason,'

'The Principle of the Human Mind,' and more recently 'My Garden,' a work which shows how deeply a love of natural beauties had imbued his existence.

Mr. Alfred Smeel introduced the method of printing Bank of England notes from electrotype plates, thus preserving the original steel plate un-worn. In the general election of July, 1865, he was a candidate in the Conservative interest for Rochester, but was unsuccessful.

SOCIETIES.

ROYAL.—Jan. 11.—Dr. Hooker, C.B., President, in the chair.—The following papers were read: 'On some Phenomena connected with Vision,' by Mr. B. T. Lowe, and 'Further Observations on the Locomotor System of Medusæ,' by Mr. G. J. Romanes.

ASTRONOMICAL.—Jan. 12.—W. Huggins, D.C.L., President, in the chair.—Mr. R. J. Baille, Mr. H. V. Barclay, the Rev. D. Dutton, Mr. S. Haywood, Dr. L. S. Little, Mr. R. Pearce, Commander W. J. L. Wharton, and Mr. J. Young were elected Fellows.—A paper by Mr. Marth, giving an ephemeris for the satellites of Uranus for the year 1877, was read. This is one of a series of papers which Mr. Marth has presented to the Society, giving ephemerides useful for physical observations of the major planets and their satellites. It was remarked by the President that these ephemerides involved great labour in their construction, and the astronomical world is deeply indebted to Mr. Marth for their production.—A paper, by Prof. Harkness, 'On the Theory of the Horizontal Photoheliograph,' was read. The instrument consists of a heliostat and a long-focussed object-glass, in the principal focus of which the negatives are taken. The distortion produced by secondary magnifiers is thus avoided, and very accurate means are adopted for determining the shrinkage of the collodion film upon the plate, and the accurate orientation of the photographs.—Mr. W. Erck read a paper 'On an Improved Eyepiece for Viewing the Sun.' His method is to use a small glass prism as a reflector, which is placed within the image of the sun, so that only a portion of the rays from a part of the disc are reflected into the eyepiece at any one time. The effects of heating are thus reduced to a minimum; and for viewing small areas of the sun, the eyepiece is preferable to that suggested by Mr. Dawes, in which the light of the whole image is reflected, and the small area to be observed is viewed through a diaphragm which is exposed to the heating effects of the reflected rays.

—A paper by Mr. Knott was presented to the Society. It contains a catalogue which he has been some years in preparing, and gives a very large number of micrometrical measures of double stars, which have been made with an excellent eight-inch refracting telescope, formerly the property of Mr. Dawes.

GEOLICAL.—Jan. 10.—Prof. P. M. Duncan, President, in the chair.—Messrs. F. Tendron and D. Thomas were elected Fellows; and Dr. J. F. Brandt, of St. Petersburg, Dr. C. W. Gümbel, of Munich, and Prof. E. Suess, of Vienna, Foreign Members.—The papers read were, 'On Gigantic Land-Tortoises and a small Freshwater Species from the Ossiferous Caverns of Malta, together with a list of the Fossil Fauna and a Note on Chelonian Remains from the Rock-cavities of Gibraltar,' by Mr. A. L. Adams,—and 'On the Corallian Rocks of England,' by the Rev. J. F. Blake.—A Special General Meeting was held, at which Mr. R. Etheridge was elected Vice-President, in the room of Mr. J. W. Hulke.

SOCIETY OF ANTIQUARIES.—Jan. 11.—This being an evening appointed for the ballot, no papers were read.—The following gentlemen were elected Fellows: The Rev. A. P. Maddison; Messrs. W. A. Sandford, B. W. Richardson, H. R. Tedder, W. O. Hewlett, J. E. Saunders, G. Bullen, E. H. Willett, A. Wood, and J. H. Aveling.

STATISTICAL.—Jan. 16.—J. Heywood, Esq., President, in the chair.—The paper read was, 'On some Statistics of the Affiliated Orders of Friendly Societies (Odd Fellows and Foresters)', by Mr. F. G. P. Neison.—A discussion ensued, in which the President, Messrs. Lumley, Walford, R. P. Hardy, Dr. Balfour, Sir G. Young, and others took part.

INSTITUTION OF CIVIL ENGINEERS.—*Jan. 16.—* Mr. G. R. Stephenson, President, in the chair.—The monthly ballot resulted in the election of sixteen candidates: Mr. C. F. Green as a Member; and Messrs. H. V. Barclay, H. Blackbourn, W. H. Cobley, J. G. A. Creighton, T. H. Eagles, W. T. Foxlee, A. S. Gerrard, W. S. Henderson, E. J. Hunt, W. S. Lockhart, G. P. Mulock, C. S. Pain, W. Scott, W. A. Smith, and A. J. H. Smythe, as Associates.—The paper read was 'On the Repairs and Renewals of Locomotives,' by Mr. A. McDonnell.

SOCIETY OF ARTS.—Jan. 17.—Lord A. S. Churchill in the chair.—Twenty-one new Members were proposed for election.—The papers read were 'On the Cultivation of Common Fruits,' by Mr. G. C. T. Bartley,—, and 'On Railway Waste and Reclamation,' by Mr. Hyde Clarke.

MATHEMATICAL.—Jan. 11.—S. Roberts, Esq., Treasurer, in the chair.—Mr. G. W. Von Tunzelmann was elected a Member.—The following communications were made: ‘Determinant Conditions for Curves, or Surfaces, of the same Order, having all their Intersections Common,’ by Mr. J. Hammond,—‘Numerical Values of the first Twelve Powers of π , of their Reciprocals, and of certain other Related Quantities,’ by Mr. J. W. L. Glaisher,—‘On some General Classes of Multiple Definite Integrals,’ by Mr. E. B. Elliott,—‘On the Partial Differential Equation, $s+Pp+Qq+Z=0$,’ by Prof. H. W. Tanner,—‘Determination of the Axes of a Conic in Trilinear Co-ordinates,’ by Mr. J. J. Walker, and—‘On some Elliptic-Function Properties,’ by Prof. H. J. S. Smith, F.R.S.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—*Jan. 2.—*
S. Birch, LL.D., D.C.L., President, in the chair.—
This being the seventh Anniversary Meeting of
the Society, the usual Report for the past year
1875-6 was read for the Secretary, by Mr. Arthur
Cates. The increase of Members during the past
year had been sixty-three. Dr. Birch was unani-
mously re-elected *President*; Mr. Bosanquet,
Treasurer; Messrs. W. R. Cooper and A. Cates
were appointed *Secretaries*.—The following paper
was read, ‘The Mammalia of the Assyrian Sculp-
tures (Part II. Wild Mammalia)’, by the Rev.
William Houghton, M.A., F.L.S.

HISTORICAL.—Jan. 11.—Dr. J. Rae in the chair.—Mr. Hyde Clarke read a paper ‘On the Khita or Hittite Epoch and its Relations to the Old and New World.’ Referring to the discoveries of Dr. Schliemann and Mr. G. Smith, he treated them as illustrative of that period of culture. After describing the Hamath or Khita syllabary and his determination of the connexion with it of the Cypriote, he proceeded to offer observations on the influence of astronomical symbolism or mythology on the formation of characters and numbers. He proposed an explanation of the V form from the Hyades, and of the distribution of 4 and 3 in the pyramids of Egypt and America from Orion. After connecting Etruria and the Mediterranean countries with the same era of culture, he assigned to it early India, and Peru, and Central America.

NEW SHAKSPERE.—Jan. 12.—F. J. Furnivall, Director, in the chair.—The following new Members were announced : Messrs. J. Blackwell, B. Chew, C. S. Sergeant, Lockwood & Co., S. D. Hopkinson, W. G. Stone, J. Miland, P. A. Lyons, E. Rose, Mrs. F. Wedmore, Alexandra College, Dublin Shakspere Society. The paper read was 'On some Points of Contact between Shakspere and Contemporary English Dramatists,' by Mr.

J. Knight. After asserting that the establishment of blank verse, as the great medium of dramatic expression, was principally due to Marlowe, and showing that with him it reached a point at which little room was left for improvement, Mr. Knight compared certain creations of Marlowe with others of Shakspeare. He then instituted comparisons between Shakspeare and Marston, Webster and Beaumont and Fletcher, contrasting at some length the terrors of realization in the 'Duchess of Malfi' and 'Vittorio Corrombona' with those of suggestion in 'Macbeth.' The absence from early dramatic literature of any keen appreciation of domestic life was dwelt upon, and also the fact that, throughout the whole range of the Elizabethan drama, there is no attempt to dwell on the beauties of landscape, and scarcely an instance in which the mention of the sea shows a sense that it was an object of delight rather than of terror.

MEETINGS FOR THE ENSUING WEEK

MON. London Institution, 8.—'The Philosophy of Language,' Mr. E. B. Tyrol.

— Royal Academy, 8.—'Painting,' Mr. E. Armitage.

— British Architects, 8.

Geographical, 8.—'Later Explorations in the Interior of Manchuria,' Rev. Mr. Muller.

TUES. Royal Institution, 8.—'The Human Form: its Structure in Relation to its Contour,' Prof. Garrod.

Society of Arts, 8.—'Trade of Central Africa, Present and Future,' Commander Cameron.

Anthropological Institute, 8.—'Report on Measurements for the Anthropometric Committee,' Col. A. Lane Fox; 'The Development of Language,' Mr. Sweet; 'Kitchen-Midden at Tenby,' Mr. Laws; 'Classification of Arrowheads,' and 'Forts,' Stewart Findlay; Mr. Knowles.

— Colonial Institute, 8.—'On the Fallacies of Federation,' Hon. W. Forster.

Civil Engineers, 8.—Discussion on the 'Repairs and Renewals of Locomotives.'

WED. Society of Arts, 8.—'Silkworm Grains,' Mr. B. F. Cobb.

Literature, 8.—'Dante and the Thirteenth Century,' Mr. C. H. E. B. Tyrol.

Geological, 8.—'Question of the Glacial or Volcanic Origin of the Talibor Boulder-Bed of India and the Karoo Boulder-Bed of South Africa,' Mr. H. B. Flanblord; 'British Cretaceous Patelloid Molusca,' Mr. J. S. Gardner; 'Remains of Mammal and other Mammals from Northern Spain,' Mr. A. L. Amstutz.

Technical Engineers, 8.—Address by the President.

THURS. Royal Institution, 8.—'Metals, and the Chief Industrial Uses of these Bodies and their Compounds,' Dr. Wright.

London Institution, 7.—'Giotto's Gospel of Labour,' Prof. S. Colvin.

Royal Academy, 8.—'Painting,' Mr. E. Armitage.

Royal, 8.

Antiquaries, 8.—'The Thirty-seven Gates of Rome in the Time of Vespasian,' Mr. J. H. Parker.

FRI. Quekett Microscopical, 8.

SAT. Royal Institution, 8.—'The Human Form,' Sir J. Lubbock.

Royal Institution, 8.—'The Nature of Music: the Italian, French, and German Schools,' Mr. Ernst Fauer.

Science Gossip.

THE Observatory at Vilna was totally destroyed by fire, together with all its principal instruments, on December 28th. Founded by the Emperor Alexander the First, at the beginning of the present century, its greatest activity commenced under the directorship of V. Slavinsky, who succeeded Sniadecky in 1830, ten years after which the observatory was enriched by a fine equatorial of Merz, six inches in aperture. After Slavinsky's resignation in 1844, it was presided over successively by MM. Hlouschnevitch, Fuss, Sabler, Gussew, and Smyaloff, the present Director. During the last twenty years, its energies have been principally devoted to solar photography, though Gussew, who commenced this in 1857, complained that the locality was not well adapted to it. Several fine series, however, have been recently obtained, and some beautiful specimens of these were exhibited at the Loan Collection at South Kensington. It is matter for great regret that both the great equatorial and photo-heliograph, as well as the results of a large number of observations, were destroyed by the unfortunate fire, notwithstanding the exertions made to save them.

A MAN whose name is scarcely known, but who has been the means of making much noise in the world, is dead. Adrian Stevens, the inventor of the steam-whistle, died on Christmas Day, at his residence at Merthyr Tydvil, at the age of eighty-one. As a civil engineer, Mr. Stevens was well known and appreciated at and about Dowlais and Penydarren. The claims of Mr. Stevens were brought before the scientific world some few years since, and a subscription was raised, which gave the inventor of the steam-whistle the comforts he required in his old age.

A COMPLIMENTARY banquet in honour of M. Chevreul is about to be given by the Académie

des Sciences of Paris on the fiftieth anniversary of his membership.

FROM a telegram from Tashkend, dated December 23rd, we learn that Col. Prejevalsky's expedition to Kashghar and Northern Tibet had, according to latest advices, reached Kurla, to the south-west of Karashar, and that the Colonel had been well received by the Kashgharians. He was in hopes of starting for Lake Lob on November 2nd.

PROF. SIR G. B. AIRY has again prepared a map of England and Wales, showing lines of equal magnetic declination for 1877. The importance of this for mine surveying has caused Prof. Airy to allow it to be published in the *Colliery Guardian*. The variation at Greenwich on October 18, 1876, was $19^{\circ}3$ west.

In the *Annales de Chimie et de Physique* for December, 1876, will be found a remarkable paper, by M. des Cloizeaux, 'Mémoire sur l'Existence, les Propriétés Optiques et Cristallographiques, et la Composition Chimique du Microline, Nouvelle Espèce de Feldspath Triclinique à bas de Potasse, suivie de Remarques sur l'Examens Microscopique de l'Orthose et des divers Feldspaths Tricliniques.' This paper is illustrated by a series of photographs, which are very exact reproductions, by the photoglyptique process of M. Goupil, from the photographic clichés which M. Cornu had prepared at the Polytechnic School, from excessively thin plates, submitted to the microscope and illuminated by the Drummond light.

WHILE we direct attention to this excellent work of the French photographers, we should not pass unnoticed the exquisitely beautiful drawings of rock sections, submitted to a microscopic examination, by Mr. J. Clifton Ward, and printed, with great delicacy, by chromo-lithography, which illustrate his 'Geology of the Northern Part of the English Lake District,' published by the Stationery Office as one of the *Memoirs of the Geological Survey of the United Kingdom*.

FINE ARTS

The SOCIETY of PAINTERS in WATER COLOURS.—The PIFTEENTH WINTER EXHIBITION of SKETCHES and STUDIES is NOW OPEN.—5, Pall Mall East. Ten till Five. Admission, is.
ALFRED D. FRIPP, Sec.

INSTITUTE of PAINTERS in WATER COLOURS. — The ELEVENTH WINTER EXHIBITION is NOW OPEN, from Ten until Six. Admission, 1s. Catalogue, 6d. Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 3½ by 21 feet, with 'Dream of Pilate's Wife,' 'Christian Martyr,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Tea to Six.—12.

THE ROYAL ACADEMY ELECTIONS.

SEVENTY-EIGHT painters, thirteen sculptors, and nineteen architects are nominated for the Associateship of the Royal Academy; from these three will be selected on the 24th inst. An analysis of the claims of the one hundred and ten gentlemen and ladies thus brought into notice may be interesting to artists and our readers in general. Of the painters of figures, the number is close upon forty; from this class two, if not three, men will, in all probability, be taken. Except about half a dozen, they are all strictly artists in *genre*; even the exceptions include but three, one a distinguished Frenchman, who do not, in occasional works, come under that category; it would appear that these three represent the most elevated views of art to be found among the competitors for election. Of course the names of Messrs. Burne Jones, Holman Hunt, F. M. Brown, and Rossetti, do not occur in this list, and, therefore, it does not fully represent the highest class of painters among us. Of the three whose names are inscribed but one has, we imagine, even the remotest chance of being chosen on Wednesday next. There are seventeen landscape painters proper, and these include almost all the able landscape painters we possess; so the Academicians have ample opportunities for satisfying the complaints made on behalf of this branch of art. The

list would seem strong enough to induce the electors to fill two of the vacancies with landscape painters, an act which would go far towards allaying irritation. The Academy can now boast of but four landscape painters, Messrs. Cooke, Hook, Cole, and Oakes, and it is hardly fair to include Mr. Hook, for one might as well add Mr. Poole to the list, to which nobody would agree; so there are, strictly speaking, not more than three landscape painters in the Academy. It is impossible to justify such a state of things, especially as only one of the three is an R.A., while, of the seventeen men nominated, six have high merits, and at least two of them are first-rate artists, original, and distinct from each other, and are relatively quite equal to the very best of the figure painters; it happens that neither of these men is in the prime of life, nor indeed can more than one of the six be said to be so. There is a somewhat indefinable class of painters of "landscapes with figures," or "figures with landscapes." The remaining eleven landscapists proper are, most of them, rather showy than sound artists, and if chosen would remain for years among the Associates. The portrait painters proposed are eight in number; one of them is likely to come in, and would, doubtless, be generally acceptable, if this class were not already over largely represented in the Academy. There is but one animal painter proper on the list. His chance is first-rate, if merit is to carry the day. The indefinable class mentioned above comprises, therefore, twelve or fourteen men; and there are some half-dozen among them with whose names we are not familiar, indeed, we are not quite sure that some of them ought not to be placed in one or more of the other classes; there are excellent men among them, but one feels objections to an enlargement of the Academy in this quarter. The thirteen sculptors, among whom it is right to say that M. Dalou does not appear, comprise not more than two who are distinguished enough to be desirable. There are now seven sculptors in the Academy, and, considering the state of the list, it is reasonable to suppose that the number will not at present be increased. On the other hand, the nineteen architects nominated include the *élite* of their profession; twelve of them are highly eligible; and their chances are the greater, or, according as we look at the matter, the less, as the Academy includes only five members of this highly educated and busy branch of the profession. Believing that the R.A.s as a rule desire to promote the interests of their body, it is hardly necessary for us to add that the present is a critical period for the society, and that the most scrupulous use of the power of election is imperative. Four lady painters are nominated; but, unless some of those who are unknown to us are engravers, no artists of that class. Of course, as it is hardly possible to make an exact analysis of such a list, our summaries must be accepted as but approximately correct in more than one respect.

THE ROYAL ACADEMY WINTER EXHIBITION.
OLD MASTERS AND DECEASED BRITISH PAINTERS.

(Third Notice.)

We pursue the plan of taking, in the order of the Catalogue, the works of each master, and grouping his productions together. We are thus brought to a specimen of the art of Nicholas Maas, known as *The Listener* (No. 71), belonging to the Royal Collection in Buckingham Palace, and one of the best works of its class; a young woman is stealthily descending a staircase from an upper room, apparently with the intention of surprising three men, who are drinking at a table placed in an inner room on the lower floor. She holds the stair-rope, and puts one finger to her lips, as though she cautioned herself, so to say, and the action is admirably supported by the poise of the figure and the almost expectant expression of the face. The force of the contrasts of light and shade, the richness of the deep tones of the picture, the clearness of the shadows and purity of the lights, more than justify the high

reputation of this picture. It is dated 1665, and signed with the artist's name. It was bought in 1811 for 150 guineas; and shows the obligations of the painter to his master, Rembrandt, but, as usual, the shadows here are blackish. Another capital Maas is to be seen in Gallery III., *Interior: Old Woman Reading* (132), belonging to Mr. Robarts's collection, dated 1658, and differing from the former in being less solid, and having more of the reddish brown tint in the shadows; this difference being due to Maas's intention to represent the effect of daylight near a window, in the latter painting the light is much more concentrated. It would be difficult to say which picture is the happier in facial expression, but the Queen's contribution is of a far more animated and difficult class; technically speaking, the more important work resembles the well-known example in the National Gallery, which is styled 'The Dutch Housewife,' No. 159.

One of the marvels of the Dutch School is Mr. Robarts's *The Lawyer* (72), by A. Van Ostade, evidently a portrait made into a picture, showing a serious and keen old man seated at a table, with his back to the light of a window, and holding an open letter, which he reads with a concentrated interest that is expressed with wonderful force and rare success. The drawing of the eyes is perfect, the modelling of the wrinkled face fine and searching, the rendering of the effect of the light, whether it appears through the letter, reflected from this on to the face, or falls directly on the dress and accessories of the figure, is truthful. The varying tones of the hands—one in light, the other in shadow—are equally solid in execution, admirably characterized and almost as full of animation as the face is. The shadows cast by objects on the solid substances, and that shadow which appears through the letter, cast by the thumb which holds it, are quite distinguishable. There are exquisite minutiæ, each of which has its proper charm. On the whole it is a triumph of delicate touch, surprisingly solid and fine in its modelling, finish, and truth of local colour; yet it is hard and over-defined, a little cold, too, the latter shortcoming being rather rare in A. Van Ostade's pictures, which, especially those in water colours, are generally rich, clear, and warm in tints, even to ruddiness, so that in many respects they resemble the finer drawings of F. Walker, and therein differ from those of Isaac, the Dutchman's brother and pupil. Among the curiosities of handling in this picture are the deeds on the table in this picture, the reddish yellow of the folded parchment with the red seal, the solid white of the papers; see likewise the bookshelf in the background. A slighter picture than this one, marked by the characteristic felicity of the artist in depicting vine foliage, is A. Van Ostade's *Old Woman Spinning* (90), standing at a cottage door, the pendant to No. 85, and distinguished among the productions of the painter by the felicitous treatment of the blue dress. See likewise the admirable specimens of Adrian's painting in the well-known *Man Holding a Jug* (86), the property of Mr. Robarts.

No. 73 is a charming Paul Potter, *Landscape and Cattle*, the property of Lady Elizabeth Pringle. Cows under a group of trees, a church tower and spire in the distant bluish air; the touch is singularly crisp, but being less laboured, the whole has less smoothness than usual.—Cuyp, a much more highly endowed painter than Potter, is well represented here by several fine landscapes, so that one need not wish for better. In no instance is the art of Cuyp more enjoyable than in the "pair" of small works, for the loan of which the public is indebted to Mr. Robarts, *Cattle on the Maas* (76), and the same (78). The former is an extremely fine and simple composition of cattle on the banks of the river; above the land is an atmosphere of apparently illimitable softness, pregnant with the pure, warm, and silvery vapours of a fine Dutch evening, and exquisitely graded towards the horizon. No. 78, which represents a similar subject to the

last, with the contrasted effect of morning light, as pure as Cuyp could make it, needs no praise of ours. Pictures by this artist have more than once supplied curious anecdotes, but none so good as that which attaches to Mr. Holford's 'View of Dort, Evening,' an enchanting painting, fully worthy of its high reputation. This work was bought for 70*l.*, and brought to England by Capt. Baillie, the etcher of many *quasi*-Rembrandts, and by some person divided in two; to one portion was given, without the least regard for Cuyp's reputation, the title 'Morning,' and to the other that of 'Evening.' At Lady Stuart's sale, in 1841, the parts were sold as two distinct pictures, the one for 1,102*l.* 10*s.*, the other for 1,508*l.* 10*s.* Mr. Brown bought them as two, and united them, so that they were again one, and appeared as such at the British Institution in 1843.

No more interesting Cuyp hangs on these walls than Mr. Robarts's *View of the Town of Dort* (129), which is near the same owner's even finer *View of the River Maas, Evening* (137), and the Queen's famous *Negro Boy* (133). The 'Negro Boy' is not to be compared with the No. 137; one cannot but observe the harshness of the treatment, the questionable drawing of the bay cow in the mid-distance, and of other similar elements, such as the inexplicable construction of the dog squatting near the negro whose figure gives the name to the picture, the blacklead-like colour of the boy, the coldness and blackness of the foreground foliage on our left, and some less important shortcomings. On the other hand, the dapple-grey horse is Cuyp's all over, and as good as any he ever painted. Yet there is a general looseness of style in the 'Black Boy,' which cannot be found in the much more solid and precise 'View of Dort,' a peculiarly happy and uncommon evening effect, so luminous, reposed, and rich as it is, and so thoroughly fine is the distance. Showing, it may be, a trifling hardness in some parts, this work is, nevertheless, as a whole, a first-rate specimen of the earlier part of the middle period of Cuyp's practice, and obviously was executed before he attained the power to paint as in the 'View on the Maas.' The sky of 'Dort' is little hard, especially at the top of the picture, but the middle is irreproachable, and the foreground is a perfect success. Six windmills occur in this work, three cows are near a pool on our left, one animal is in the act of drinking. Nothing could be better than the yellow cow. A shepherd, with six sheep, is in front. On our right are two horsemen, near them a woman carries a basket on her head, and close to her is a boy. The warm light is diffused, not, as is frequent in Cuyp's, absorbed by numerous clouds. The Queen's picture was bought from Lord Rendlesham's Collection in 1806, for 500 guineas, and is numbered 112 in Smith's Catalogue. The 'View of the Maas' supplied an antetype to Callcott, but the Englishman, in spite of the many efforts, did not approach his model. An open view of the river under a bright still atmosphere comprises the low banks and many buildings, numerous craft lying at anchor, or drifting, and slowly sailing on the shining surface. A long ripple approaches the front. Some of the vessels are disposed in a vista. On the whole, this is one of the finest Cuyps we know. On our left a mass is formed by a large barge which is filled with soldiers. The sky in the middle seems to have suffered, and on our left it must have faded, for it is rather crude, not to say harsh in colour, and opaque. Otherwise the atmospheric effect of a veiled sunlight of evening is admirable. Dr. Waagen rightly noticed that this example belongs to the same period in Cuyp's career as that to which we owe the large work in the Bridgewater Gallery, known as the 'Landing of Prince Maurice at Dort,' a summer morning effect, and probably the best of all the artist's pictures, engraved by Fittler, Medland, and Capt. Baillie, by the latter in the capital aquatint (Smith, 12).

There are two famous Wilkies here,—*The Rabbi on the Wall* (77), and the most graceful of the artist's works, *The Gentle Shepherd* (89). The former has not been seen since the British Institu-

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tion gathered a large number of Sir David's productions in 1842. It was painted in 1815, for Mr. Turner, at the price of 200 guineas, and exhibited in 1816; it is well known by Burnet's fine plate. 'The Gentle Shepherd' was one of the Manchester "Art Treasures," then, as now, belonging to the Craig Collection. 'The Rabbit on the Wall' has darkened, but otherwise it is in excellent condition. 'The Gentle Shepherd' seems to have faded.—The next picture to which we must refer is Isaac Van Ostade's *Hunting Party Resting* (82) belonging to Mr. Roberts, one of the masterpieces of the painter, marked by unusually powerful chiaroscuro, and very rich in incident. 'The Cook' (84), from the same collection, is another capital example, by P. Van Slingelandt, one of the warmest and softest of the painter's works. A maid-servant is preparing to bake, and talking to a little girl, both near an open window. The woman's expression is remarkably vivacious, and the drawing of her hands is particularly fine. The Wynn Ellis Gift, now in the National Gallery, has increased the reputation of Jan Vander Heyden (*sic!*); here is a work which shows that this rather laborious craftsman sometimes rose above his average level, and produced superior pictures. It gives a *View of a Dutch Town* (93), a canal crossing the whole of the foreground; its bright surface reflects the bridge in the middle distance, and a finely drawn and very solidly painted barge. The composition is admirable, but the most striking charms of the picture are the sunny atmosphere, the broad and solid treatment. The figures and the two swans are by A. Van de Velde.

We have already described some of the Gainsboroughs here, but we must not pass over the *Portrait of James, Fifth Duke of Hamilton* (94), one of the whole lengths by this artist, which Lord Templemore has lent to the Academy. It is a superb study of red, the duke being clad entirely in that colour, which is almost as bright as scarlet. The harmony is true and noble, and made successful by the same means as those employed in 'The Blue Boy.' There is a fine *Portrait of Anne, Duchess of Hamilton* (118), leaning on one arm, wearing a cinnamon dress. The *Portrait of Anne, Marchioness of Donegal*, (123) is remarkable for solid and brilliant painting of the blue gown, the white shawl; but the design of the figure plucking a rose is awkward. As a piece of painting, nothing here is better than the *Portrait of John, Fourth Earl of Darnley* (252), from the Small Dining-Room at Cobham, wearing a peach-blossom coat, and having the peculiar "peachy" Gainsborough complexion. This is a fine reading of a handsome, intelligent face.

Likewise from Cobham Hall, and borrowed from the generous owner to whom we owed Titian's 'Europe,' and other examples, are four large allegorical pictures, not before exhibited in this country, except at Manchester, in 1857, works of Paolo Veronese, and styled *Allegorical Subject* (95, 103, 115, 126). As purely technical triumphs, by the greatest of the Venetian decorative artists, and in perfect, or nearly perfect, condition, they demand the utmost attention. They came from the galleries of Queen Christina of Sweden and the Regent Orleans. It would be difficult, if not impossible, to explain their subjects. They were valued, and this difficulty must be taken into account while we consider the prices, two of them at two hundred guineas each, the other two at one hundred and fifty guineas each. That experts put such small prices on these large and noble pictures, even at the date of the dispersion of the Orleans Gallery, when a glut of old masters choked the market, proves how much more powerful at that time was fashion than real knowledge of fine art. They, however, realized, with the *débris* of the famous gallery, even lower sums. 'L'Amour Heureux' (95) cost Lord Darnley only sixty guineas; 'L'Infidélité' (103), forty-six guineas; 'Le Dégoût' (115), forty-four guineas; 'Le Respect' (126), thirty-nine guineas; that is,

and we give the details for the edification of collectors, the four masterpieces which now occupy the angles of Gallery III., and are among the chief ornaments of the collection at Cobham, were bought for less than two hundred pounds.

Of their extraordinary merit and decorative value there can be no question; the silvery colour, the brilliant tone, the noble and large style, the splendid yet refined lighting, are alike admirable points. The pictures form a series, or portions of a series, of enrichments for a ceiling, and must be looked at accordingly; they suffer exceedingly through being placed here much too low; to raise them about five feet, and cause them to lean forward more than is now the case, would be desirable. They exhibit the decorative genius of Veronese at its highest pitch, in respect to colour, composition of lines, draughtsmanship — qualities which we may consider most fortunately employed on them. One may readily conceive the magnificence of the saloon for which they were designed, and of which they must have been the chief ornaments. They were all engraved in Crozat's work, and they seem to be capital, if not lucid, illustrations of that passion for moral allegory which, during the sixteenth century, prevailed in Italy more than elsewhere. It would be difficult, as we said before, to supply a complete explanation of the subjects, and it would be still more difficult fairly to appreciate the feeling which led to the choice of such themes when Veronese painted the pictures, as we presume he did, about 1550 or 1560. We value them at a very high rate indeed, far above not a few better known examples of the marvellous skill of the artist; and we may be sure that, if they were again seen on a ceiling, and with something approaching the magnificence of their original surroundings — gilding, frames, and furniture — their superb qualities would astonish every one. They are, to all intents and purposes, as fresh and sound as when painted, more than three hundred years ago. 'Respect,' or 'Le Respect,' shows Cupid conducting a warrior, who is held back by an older man, towards where a sleeping, naked nymph, goddess, or what not, lies wrapped in rosy dreams; she is an image of luxury, to whose charms, as it seems to us, the champion is more than indifferent — at least, he appears diffident and unwilling to encounter temptation, an explanation which accords well enough with the traditional title of the picture. The champion wears a quasi-Roman costume, so often affected by Veronese, of rich golden tints, making fine colour with his bronzed and ruddy skin, and dark chestnut hair. The actions of all the figures have been adapted with special reference to the intended position of this picture on a ceiling. The technique exhibits more of pupils' work than appears in any one of the companion paintings; the broadly-drawn outlines are laid on with less refinement and less reserve, although such roughness is common enough in Veronese's productions; the forms here, as in the bent leg of the sleeper, were originally somewhat carelessly defined, and afterwards rudely corrected with broad, bold touches of dark pigment, the additions being, probably, due to the master; the colour in general, though rich, powerful, and well-considered, lacks the silverness of the other pictures; the true Veronese olive hues are not so fine as elsewhere; the face of the nymph lacks the purity of the carnations which is so precious in most of these examples. 'Disgust,' 'Le Dégoût,' shows Cupid chastising with his bow a man who is prostrate, and over whose body the tiny god strides, standing in indignant and triumphant power on the broad, flat, and brawny chest of the culprit: two females, one of whom guides the other, are hurrying away towards our left — the elder woman carries an ermine, the well-known symbol of virginity, or purity, in her hand; she is rather lean and wan, and there is a dignified and severe expression on her somewhat worn features. Her companion is much younger, and an exuberant and sumptuous beauty of the Veronese type, whose charms are

freely, but not immodestly displayed; she turns to the prostrate man with dignity and indignation. In 'Happy Love,' 'L'Amour Heureux,' Cupid conducts a warrior, or the man who is introduced in these cases as champion, hero, combatant and victorious, to Fame or Fortune, who is seated on a great stone orb, placed at the entrance of a magnificent building. She is about to deposit a wreath on the champion's brow, and he is for the purpose led, or accompanied by a beautiful, richly-clad damsel, who seems to be receiving a palm from the goddess, and to be about to bestow it on the happy lover, while she leads him forward and makes an obeisance to the bestower of the laurel. An amorous guides, or restrains the kneeling lady with a golden chain, by which her body is girt; a large hound, the emblem of fidelity, is close to the group. 'The Faithless,' 'L'Infidélité,' seems to have been designed to form what is at once the complement and the contrast to 'L'Amour Heureux.' Here an undraped female, or meretrice, is seated between two lovers, the one of whom is in full manhood, with set form, features sedate, dark, close-cropped hair and beard; the other is young, and, while advancing, surreptitiously gives a letter to the damsel; she takes it with an evident intention of concealing an act of infidelity. On the letter is an inscription which was probably not intended to be legible. With her right hand extended, the woman seems to signal the older man aside, or to reject him, while her attitude obviously expresses a welcome for his rival. The carnations of the back of the meretrice are exquisite in the rendering of the white and rose; the greys, so delicious to artistic eyes, have been introduced with amazing skill, and the entire work is pearly and warm in colour; but it must be admitted that Dr. Waagen was right in saying that the composition is "not happy," in fact it is awkward and disjointed, but this might not appear if the picture was placed on a ceiling, where it was designed to be seen. In the room at Cobham Hall which is appropriated to these pictures, is another decorative work, designed for a ceiling, by Tintoret, and representing "The Nursing of Hercules," a magnificent design for the purpose, full of animation, rich and strong in colour, and admirable for its keeping. It has not escaped damage, but much more than enough remains to prove its extraordinary value and beauty.

NEW ETCHINGS AND ENGRAVINGS.

WE have received from Messrs. Agnew & Sons two artists' proofs of engravings. That by Mr. Cousins reproduces, with extreme felicity, Mr. Millais's picture, styled 'No!' which was in the Royal Academy Exhibition, 1875, No. 262. The print is published as a pendant to 'Yes or No?' by the same artist. It represents a lady standing in profile to us, reading a letter she has just finished, and now holds in one hand; in the other hand is a pen. Except that the hands are a little too big and lack delicacy of modelling, this is an excellent reproduction of the picture; if other qualities were desirable, they would be more of the brilliancy of the colour and of the richness of the chiaroscuro of the original: such defects are frequent in modern mezzotints, and it needs considerable care, even in the case of so able an artist as Mr. Cousins, to supply them to the satisfaction of those who are acquainted with the ways of "old masters" in the art of mezzotinting. — The engraving which accompanies this one is by Mr. Zobel, and it is a creditable version in black and white of a clever picture by Mr. G. A. Storey, entitled 'Little Swan's Down,' which was in the Academy Exhibition of 1874. Mr. Storey sought to depict the character and expression of an intelligent and lively face, rather than to invent or represent the nobility and grace of a beautiful one. It is a pleasant countenance, full of goodness and refined by education; and it is a very pleasing and acceptable addition to those elegant services which fine art so frequently renders to the British domestic gods. The subject is the figure, to the waist, of a girl in

a winter costume, comprising a white swan's-down crossover, a black gown, and a hat of black and grey, trimmed with black ribands. There is a great deal of brightness and force in the engraving, but whether the somewhat blunted forms of the features, especially of the nostrils, cheeks, and lips, are due to Mr. Storey or to Mr. Zobel, we cannot say. There is a want of definitiveness in the expression of the eyes, which is due, we fancy, to the painter erring in the direction of portraiture, and giving a needless close attention to his model, rather than seeking to impart spirit to his picture. This defect may be otherwise accounted for by a possible error of the engraver, in placing the high lights on the irides, without distinct reference to each other, and in each case a little too high.

We have received from Messrs. Dulau & Co. (Amsterdam, Buffa & Fils) Parts III., IV., and V. of 'Musée National d'Amsterdam,' Parts I. and II. of which we have already noticed; a work to be completed in eight parts, containing in all thirty-two etchings by Herr W. Unger, from choice pictures in that famous collection. The three parts now before us comprise twelve etchings, which are almost uniformly admirable, and, if mannered in their style, yet are marked by uncommon care and skill, and a peculiar felicity in treating Dutch modes of art. Several of the masterpieces of A. van Ostade, Terburg, Jan Steen, Van Goyen, Wynants, Ruysdael, and less renowned painters are reproduced in a way that leaves little to be desired, and has hardly, taking the pictures all together, been approached before. Herr Unger, with all his undeniable skill, is given to blackness, and his etchings, rich and luminous as they are, have no excess of light or superiority in purity of colour-rendering. On the other hand, he gives with nearly constant good fortune the idiosyncrasies of each painter, the crisp, broad contrasts of colour and light and shade of Jan Steen, the sharp forms, *en bloc*, as they are, of Wynants, and several happy suggestions of the peculiar lighting of the latter's pictures—even of their characteristic texture. The satin of the lady's dress in Terburg's 'Le Conseil Paternel' could hardly be more faithfully rendered, nor the air and light of Paul Potter's 'La Cabane du Berger,' nor the luminous depths, the broad, soft, intense, and mellow chiaroscuro and colour of A. van Ostade's 'Un Atelier.' We may return to this subject when the work is complete.

The Art-Union of London has published and sent us an impression of a plate by Mr. C. H. Jeens, after Mr. Armitage's 'Joseph and Mary,' illustrating the text, "And when they found him not, they turned back again to Jerusalem, seeking him." Although the picture as a picture, and as an illustration of the subject, does not produce any warmer feeling than respect for the care and learning of the painter, the print is a very fine, sound, and firm work, a true piece of line-engraving in the modern manner, full of light, drawn and modelled with precision and elegance, and in every way creditable to one of the most skilful of our engravers. It ought to be welcome to the subscribers to the Art-Union.

THE EXCAVATIONS AT MYCENÆ.

WILL you allow me to make a few remarks on the recent discoveries of Dr. Schliemann at Mycenæ?

From what we observe in his description of his find, all tends to prove that the objects found cannot belong to an earlier date than the seventh century B.C., and so the tomb discovered cannot claim to be that of Agamemnon.

The pottery is described as ornamented "with primitive representations of horses, which may be easily mistaken for cranes, or with rude representations of swans," and all the vases are said to be "profusely covered with an ornamentation of meanders or spiral lines." Now this earliest style of pottery in Greece is generally admitted to belong to the seventh century B.C.

In another letter he notices, among the objects of gold discovered,—"A man whose physiognomy

resembles the Medusa, which Perseus kills on one of the bas-reliefs at Selinunte. Here," he adds, "is an epoch of art fully recovered, which was hitherto hardly known except by the three friezes in the British Museum." The generally accepted date assigned to the bas-reliefs at Selinunte, and this epoch of art in Greece, is the beginning of the sixth century B.C.

HODDER M. WESTROPP.

THE DE BEHAUGUE AND FILLON COLLECTIONS.

On the 19th of February next and twelve following days will be sold, at the Hôtel Drouot, Paris, the collection of engravings and etchings nearly all of the French school formed by Le Comte Octave de Behague. Like all impassioned collectors, we might almost say true collectors, the Count spared neither trouble nor expense to get rare pieces and fine impressions, always improving them whenever he had a chance, and it is by so doing that he has succeeded in getting together this truly wonderful assemblage which will be described in the sale catalogue under nearly 3,000 numbers, and which has been for so many years the pride of its owner, the pleasure of his brother collectors, and of students, who were always welcome at his house in the Faubourg St. Germain. This collection was divided into four distinct sections: 1. The almanacs; 2. Historical pieces relating to contemporary life, costume, pastimes, &c.; 3. Portraits; and, lastly, "Pièces du XVIII^{me} Siècle en Noir et en Couleurs."

The set of almanacs, fine engravings, which were generally historical representations of the principal events of the preceding year surrounding a small calendar, begins with the year 1646, and continues almost without interruption till the French Revolution. There are in all 230, and, after the sets of the National Library of Paris, and of the late Mr. D'Hennin, now in the possession of Baron Edmond de Rothschild, this is the most complete we know of. These plates are of the greatest possible historical interest, and some of them refer to our contemporary history; for instance, for the year 1688, we have "La Foi triomphante dans toutes les Villes du Royaume d'Angleterre rétablie par l'autorité de Sa Majesté," &c.; for the year 1690, "La France présente le Roi d'Angleterre à son très haut et très puissant monarque Louis le Grand," &c.

Amongst the historical pieces will be found a complete series of all the masters from the end of the sixteenth century to the first part of the eighteenth, illustrating historical events, life, manners, costume, and household decorations, such as "L'Éventail," "Le Bal," "L'Hôtel de Bourgogne," of Abraham Bosse; the set of allegorical figures by Le Blond, really portraits of illustrious persons of the time; "Les Appartements," by Trouvain, introducing us, as it were, in the home life of the royal family; views of Paris; "Cérémonies de Mariages, and Entrées Solennelles"; a view of Hanover Square, by E. Dayes, after R. Pollard, and "The Laws of the Noble Game of Cricket," &c., are amongst those illustrative of London life.

Amongst the portraits there is, of course, a choice selection of the finest works of Thomas de Leu, Leonard Gaultier, Goltzius, the Wierixes, the Drevets, Nanteuil, Edelinck, Daulle, &c., all in splendid impressions, some in undescribed states, mostly proofs before any letters. Some are particularly interesting to us: The Robert Devereux, Earl of Essex, on horseback, by an anonymous engraver; Elizabeth of Bohemia, by Bolswert; the Pretender and his wife, by Edelinck and Daulle; Queen Elizabeth, by, or published by, P. de la Houve, Hondius, Quesbren, &c.; James the First and his wife, by John Wierix; Oliver Cromwell on horseback, with view of London in the distance, published by Van den Hoeyen; a few mezzotints after Reynolds.

The fourth series is the most pleasing of the collection: in it are the long discarded compositions, now so much in favour; "sujets galants," "pastorales," "scènes intimes," illustrations for books, &c., charming works, after Watteau, Lancret, Greuze, Baudouin, Moreau, Chardin, St. Aubin, Fra-

gonard, some of these scarcely known by the general public before the publication of M. E. Bocher's valuable work on these "dédaignés," 'Les Gravures Françaises du XVIII^{me} Siècle.' We may mention 'Les Amants Surpris,' and 'Le Couche de la Mariée,' after Baudouin; 'La Bonne Education,' and 'Dame prenant son Thé,' after Chardin; 'Le Jeu du Roi,' the portraits of Louis XVI. and Marie Antoinette, by N. Cochin; 'Le Contrat,' and 'Les Hasards Heureux de l'Escarpolette,' after Fragonard; 'La Tricoteuse Endormie' and 'La Vertu Cuançelante,' after Greuze; Mdlle. Camargo, after Lancret; 'L'ouverture des États Généraux à Versailles, 5 Mai, 1789,' by Moreau, and 'Les Petits Parrains,' and 'La Sortie du Bal,' after the same; 'Le Bal Paré,' 'Le Concert,' after Saint-Aubin; 'Les Champs Élysées,' 'Le Conte,' 'L'Enseigne,' &c., after Watteau. We could not resist the temptation of mentioning a few of these charming engravings, little known amongst us, but an important selection of Count de Behague's collection will be on view here some time before the sale, and the British public will have an opportunity of examining all these specimens of the eighteenth century French art.

A few days before the above sale takes place another collection will be sold at the well-known old house of the Rue Neuve des Bons Enfants, where all the great book sales have taken place for the last fifty years. It is of a totally different kind, but not less important. The well-known antiquary, Mr. Benjamin Fillon, of Fontenay Vendée, the author of so many works on tracts on numismatics and the history of the old province of Poitou, will send his splendid collection of autographs to the hammer. This is to be divided into ten sections, and the first two will be sold on the 5th of February and following days. The catalogue is the work of M. Étienne Charavay, the able editor of *La Revue des Documents Historiques*, and besides a conscientious and thorough description of the autographs, contains many historical notes and fac-similes of the most important documents. In these two series, which include 'Les Initiateurs et Inventeurs' and 'Les Chefs de Gouvernements,' are to be found a letter of Savonarola to his brother; the original estimate of Bernard de Palissy for the grotto "ornée de figurines" he built by order of Catherine de Medicis in the Garden of the Tuilleries, letters of Galileo, Luther, Rabelais, F. Bacon, Descartes, Pascal, Locke, Sir Isaac Newton, Voltaire, Franklin, Rousseau, Washington, &c. There is a most curious letter of Louis the Eleventh when young, to his uncle the Duke of Orleans; others of Catherine de Medicis; Louis the Fourteenth to Mazarin; Marie Antoinette; documents signed by Eleanor of Aquitaine, Richard Cœur de Lion, Edward the Black Prince; John, Duke of Bedford; letters of Richard the Third, Henry the Eighth, Queen Elizabeth; Oliver and Richard Cromwell, Mary Stuart; Charles the Fifth of Spain; Ferdinand the Catholic and Queen Isabella; Marie Thérèse of Austria; Frederick the Great; Gustavus Adolphus, &c. The Catalogues of the other series are in preparation, and we shall refer to them in due time.

Fine-Art Gossip.

THE new Grosvenor Gallery Exhibition is to be opened in the spring. Sir Coutts Lindsay, the chief promoter, has, we are informed, expended not much less than 100,000^l. upon it, an instance of magnificent patronage, which ought to be appreciated by all whom he has invited to aid in this courageous effort to bring to the knowledge of the world fine works of art, by painters who have usually abstained from displaying their productions before the public. The exhibition building is placed on a large space of ground between Little Bruton Street and Grosvenor Street. The entrance will be in New Bond Street, No. 138, with little external show, except a handsome doorway, by Palladio, from the Church of Santa Lucia, in Venice. Internally the place consists of two large galleries, respectively 105 ft.

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Mr. M. B. ADAMS read before the Architectural Association, on Friday of last week, an interesting essay on the history of 'Architectural Illustrations' from the sketches of the mediæval architects to the more pretentious works of our own draughtsmen. It was a very curious subject, cleverly and practically treated. The lecturer, commenting on the somewhat affected scorn of certain architects for perspective, or rather, to be more exact, "perspectives," says "the modern French have neglected perspective, and their works are thin and flat as a result." We question the *sequitur*, and doubt the cause. The flatness of modern French architecture is probably due to very different causes. It is undoubtedly true, however, that "that which looks well and suitable in one situation appears crude and lumpy in another; and, again, that which is admirable in geometrical elevation, may be very bad indeed in perspective." The fact is that not even every architect has the power to read a geometrical drawing in a trustworthy way, and as to laymen, not one in ten thousand can do so. The error common in architectural practice, and especially in competitions, where a considerable proportion of the judges are laymen, lies in receiving "perspectives" constructed from false and impossible points of view, so that they are neither more nor less than wilfully prepared means for deception. A "perspective" ought only to be accepted when the standpoint is one of those which must occur when the building is in existence, and not only be a practicable one, but from an ordinary one, showing, for example, the proposed building as it would appear from "Goswell Street over the way."

We stated, on the engraver's authority, that M. Rajon's plate after Mr. Alma Tadema's 'Claudius' was finished; we have now to add that the painter has expressed his complete satisfaction with the result of his friend's labours, but that, owing to exigencies of printing, and other minor arrangements, impressions cannot be issued until a short time has elapsed. M. Rajon has gone to Vienna, in order to the execution of plates to reproduce some masterpieces of art in that city, which will be published in due course.

The rebuilding of the Hôtel de Ville, Paris, is being pushed forward with much energy; the structure has now been raised as far as the first floor.

M. COLLETTE, of Paris, an eminent lithographic artist, has died at the age of sixty-two years.

The death of the Russian painter, Neff, well known for his pictures of nymphs in the Hermitage, St. Petersburg, is announced.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, 26th of January, at 7.30, Handel's 'SOLomon.' Principal Vocalists: Madame Edith Wynne, Miss Michaela Wigan, Madame Patey, Mr. Henry Guy, Mr. Maybrick. Tickets, 3s., 2s., 1s. Reserved, Numbered in Rows, 7s.; Seats, 1s. 6d.—Office, 6, Exeter Hall.

BIORN.

MR. FRANK MARSHALL, who is well known in the dramatic world as a student of Shakespeare, has broached a theory about the relationship, more or less near, between the supernatural part of 'Macbeth' and the Scandinavian legends—that is, he supposes that while Shakespeare has stamped his own individuality on the three Witches, there is yet a marked affinity between the Witches and the Scandinavian "Drei Nornen," the three great Fates or Destinies. This notion prompted Mr. Marshall to select the subject of supernatural influences preying upon an ambitious nature (the key-note of 'Macbeth') for musical illustration in a libretto which, while it pre

served the main action of 'Macbeth,' transferred the *venue* to Norway. This variation of the locality necessarily involved many changes of scene, characters, and incidents, but still maintained the Shakespearian drama as a basis. Inasmuch as Mrs. Frank Marshall, formerly of the Haymarket Theatre, possessed a voice which had been cultivated in Italy, on the advice of Sir Michael Costa, the setting of the Norwegian 'Biorn' (Macbeth) was assigned to Signor Lauro Rossi, who succeeded Mercadante as Principal of the Conservatorium at Naples. Signor Rossi was a pupil at the institution with Sir M. Costa, under Zingorelli, and it need, therefore, scarcely be said that Rossi is not a juvenile professor striving to win fame; at an age approaching three score and ten years, to compose a five-act spectacular opera—for such is 'Biorn'—is indeed a *tour de force*. Although several musicians, native and foreign, have treated the tragedy of 'Macbeth,' the music of our own composer (whoever he was, for it is a disputed question) has kept its position in the *répertoire*, and no stronger instance of its power need be cited than that Herr Bandmann, who is now playing Macbeth in Germany, has retained the choruses attributed to Locke. Chelard, the French composer, and Signor Verdi have set 'Macbeth,' but their versions have not reached London, nor are they likely to do so, for their librettists have mangled Shakespeare's tragedy awfully. M. Rouget de Lisle, in his translation of the scene of the cauldron, makes the child apparition thus speak: "Monsieur Macbeth, Monsieur Macbeth, Monsieur Macbeth! prenez garde de Monsieur Macduff." In Signor Verdi's opera, Lady Macbeth, in the banquet scene, sings a drinking song of the *Traviata* type, of a dancing rhythm, exciting enough to make even Banquo's Ghost pirouette.

Mr. Frank Marshall's book is a clever paraphrase of Shakespeare's play. It is a good idea to render the three Norns syrens, or tempters to evil, and their reappearances during the stages of crime are well timed. The chief changes are the introduction of Rollo (in place of Banquo), who is enamoured of Elfrida (Lady Macbeth). King Duncan becomes Sigurd, Hecate is Hela, Malcolm is Magnus, and, with his army, triumphs over Biorn. Rollo is no ghost, however, for, through Hako's aid, he is not murdered. Biorn, at the banquet, imagines that Rollo is a spectre, and in an access of fury attacks him, but kills Elfrida, who seeks to save Rollo, and the latter, in turn, puts an end to Biorn. With the acknowledgment of the rightful monarch the opera ends.

Signor Rossi's score is not at all difficult to analyze, for it is utterly unpretentious. It is quite free from intricacy; it has no subtle meaning; it individualizes no character; it is neither uncouth nor ugly; it is not learned, much less severe: it is, in fact, an opera of the purely modern school, full of tune from beginning to end, and can be converted into exhilarating quadrilles and waltzes for the ball-room, whilst it will supply some charming airs for the concert halls, and for the drawing-room. The more terrible the dramatic situation, the more pleasant is Signor Rossi's music. He has followed Donizetti's example in 'Lucrezia Borgia,' which was "poison in jest." There is but one mould for such settings: Vaccaj and Bellini, in 'Romeo and Juliet'; Pacini, in 'Safio'; Carafa, in 'Joan of Arc'; and the operas of many composers of the period, in Italy, are all more or less alike. Melodious phrases are sung by soprano, contralto, tenor, and bass, whether the characters be virtuous or villainous. Signor Rossi was no doubt familiar with the translation of 'Macbeth' into Italian verse, made by Signor Carcano, for Madame Ristori, and at all events the composer had a good prompter in Mr. F. Marshall, but a change of style was out of the question; and Signor Rossi, therefore, who has composed the tragic opera of 'Cleopatra,' and the comic opera of the 'Contessa di Mons,' in 'Biorn' is quite himself; exceedingly

agreeable from beginning to end; there is not a yawn, indeed, for a single bar. The admirers of Meyerbeer and of Herr Wagner, will, of course, be horrified at such a specimen of the lyric drama; but is there not a large public still, in almost every capital, who will accept operatic music which does not require them to think, and which it is really delightful to hear? 'Biorn' is quite as good artistically as Verdi's 'Macbeth,' for it is only in his later operas that Verdi has sought after Meyerbeer's dramatic variety and power. It is in the fanciful sections of 'Biorn,' whenever the three Norns are on the stage, that Rossi's lack of imagination is most apparent; but his concerted pieces are often highly dramatic, especially the trio and finale of the first act, which Verdi would be glad to claim. The ballet music is ingenious and piquant. To Rollo, a soprano part, some charming solos are allotted, especially in the first and third acts. Lady Elfrida has a beautiful ballad, "Beneath the noble oak tree's shade"; but in the sleep-walking scene the composer is very weak. Signor Rossi is generally happy in his part-writing, as is proved particularly in the chorus of waiting-women in the fourth act. A military band is put in requisition in the *divertissement* in honour of Sigurd's visit to Biorn's castle, and in festive choral music it would seem as if the composer had been infected with Offenbach's strains.

One curious feature in the score of 'Biorn' is the introduction of Scotch tunes in the choruses. As the action of the opera passes in Norway, it would have been more characteristic and consistent if the composer had turned to account some of the charming Scandinavian melodies, such as M. Ambroise Thomas has used in his 'Hamlet,' and which have been made so popular by Madame Nilsson.

The mounting of 'Biorn' at the Queen's Theatre, where it was produced on Wednesday night, is characterized by picturesque scenery; the stage "sets" are remarkable for their completeness—the artists are Messrs. Gordon and Harford; the pine forest in Norway, with the stormy effects, and the castle scenes are fairly well painted, and would serve for 'Macbeth' as well as for 'Biorn.' Mr. Alfred Thompson has designed the costumes, which, if imaginary, exhibit good taste in the disposition of colours and ornaments.

The cast of 'Biorn' introduces several singers who were unknown. Elfrida is sustained by Mrs. Fitzsimon Marshall, Hela by Mlle. Corandi, the three Norns by Mesdames Riccobono, Warwick, and Clare; Biorn by Signor Mottini (baritone-bass); Rollo, Miss Cora Stuart; Ulf by Mr. Coventry (tenor); Eric, Mr. Stone (bass); Hako by Mr. Howard; and Sigurd (bass) by Mr. Dymott.

The execution of the work was attended with mishaps and vicissitudes after the first act, which was a signal success. Before the second act commenced came an apology from the acting manager (Mr. Everett), claiming indulgence for Mrs. Marshall, who had been indisposed for some days, but had consented to appear rather than allow the opera to be postponed. It would have been better had a second postponement taken place, for 'Biorn' had been already put off from the Monday to the Wednesday. Elfrida was by no means badly supported by the Biorn of Signor Mottini, who possesses a fine stage presence, acts with intelligence, and sings like an able artist, although the quality of the voice is not so sympathetic as could be desired. There were, however, disastrous failures, which operated most prejudicially. The representatives of Hela and the Three Norns (Hecate and the Three Witches) completely failed to realize the supernatural type of the Fates; they moved like automatons, and they sang very imperfectly. The subordinate male parts were fairly sustained by Messrs. Coventry, Howard, Stone, and Dymott; but the honours of the night, both vocally and dramatically, were gained by Miss Cora Stuart, who was Rollo (Banquo). This young lady was a member of Mr. Carl Rosa's company, and ap

peared as Amina, in the 'Sonnambula.' There is inequality in the *timbre* of her voice, the lower notes being unsatisfactory, but she has some brilliant high notes. What is still more promising and satisfactory, Miss Stuart possesses rare energy and no little sensibility; her expression in the serenade, "Wind, idle wind," with harp *obbligato* in the third act, the undercurrent of orchestration in which is charming, was remarkable. It was a great triumph for her, and there were recalls after every one of her solos, but she rightly declined the encores. The choral singing was excellent, that of the lady chorals specially, and the instrumentalists were efficient. In short, there were all the elements for a success for 'Biorn,' had the cast of the principals, with the honourable exceptions referred to, been up to the mark.

CONCERTS.

THE engagement of Mr. Henry Holmes as the leading violin at the Popular Concerts, in St. James's Hall, of the 13th and 15th inst., was a welcome surprise to the subscribers, for that able artist has shown at his "Musical Evenings," that, although in his early continental career with his gifted brother, the late Alfred Holmes, the composer, he was distinguished as a solo *bravura* player, he possesses the qualities necessary to an accomplished interpreter of classical chamber compositions. It does not always happen that a brilliant soloist can subdue his style, and coalesce artistically and in good faith with colleagues. It would be easy to mention cases in which executants of the first force and of high renown have failed to be competent performers in an orchestra, and still oftener have they been unsuccessful when restrained within the limits of quartet works. In Mozart's Quartet in c minor, allied with Mdlle. Krebs, Mr. Zerbini (viola), and Signor Piatti (violoncello), on the 13th inst., the refined, delicate, and finished execution of Mr. Henry Holmes strongly reminded hearers of Spohr's polished school of violin-playing; the expression in the *andante* in B flat was most earnest, and in the vivacious *rondo* in the primitive key, the neatness of the scales left nothing to be desired. Schubert's Octet in F, Op. 166 (the *andante*, with variations in c major, and the *minuetto* in F major, with trio in B flat major excised), was played for the fifteenth time, so popular is the work; the performers were Messrs. H. Holmes and L. Ries (violins), Mr. Zerbini (viola), Signor Piatti (violoncello), Mr. Reynolds (double bass), Mr. Lazarus (clarionet), Mr. Wendtland (French horn), and Mr. Winterbottom (bassoon). Mdlle. Krebs chose for her solo, Beethoven's Sonate Pathétique in c minor, Op. 13. Mr. Sims Reeves was the vocalist, and Sir J. Benedict the accompanist. On the 15th, Mr. Holmes was the leader in Mendelssohn's String Quartet in E flat, Op. 12, the *canzonetta* of which, in c minor and major, was encored, and joined Mdlle. Krebs and Signor Piatti in Beethoven's Pianoforte and String Trio in G major, Op. 1, No. 2. Miss A. Zimmermann and Mdlle. Krebs were recalled after a very clever interpretation of Chopin's posthumous Rondo in c major, Op. 73, for two pianofortes, each pianist being able to display dexterity in *bravura* passages. The vocal selection was of an unusual order, and certainly interesting. For the first time, Herr Brahms has introduced a novel combination of part-singing, with pianoforte-playing. It is true such combinations have been heard before, but not in the peculiar form adopted in the "Liebeslieder-Walzer," Op. 42, for four hands on the pianoforte, with voice parts *ad libitum*. The notion seems to be to supply dance music with words as a companion to songs without words, and the German composer has happily carried out his conception in the seventeen numbers, all of which are in the three-four time, but in varied keys, starting and ending with that of E major. The two pianists were Mdlles. Krebs and Zimmermann; the four singers, Mdlles. S. Löwe and Redeker, Messrs. Shakespeare and Pyatt, who were recalled, the Love-song Waltzes, indeed, being evidently much liked by the auditory, especially No. 4,

"Wie des Abends schöne Röthe," &c., and No. 11, "Nein, es ist nicht auszukommen mit den Leuten," &c. The verses are from the 'Polydora' of Daumer, and the words were published in the programme, both in German and English, a course which enabled the general body of listeners to appreciate the intentions and ability of Herr Brahms, who, with much tact and good taste, has set the instrumental accompaniment independently of the voices. Two vocal quartets by Schumann, "Es ist verrathen," and "Ich bin geliebt," being Nos. 5 and 9 of the composer's cycle of Spanish songs, based on national tunes. Geibel's German version of them was set by Schumann. There is nothing remarkable in these compositions, at which there can be little surprise, for anything more opposed than the Spanish and German schools of music it is hard to conceive. The writer of the analytical remarks reminds his readers that Geibel is the poet who wrote the libretto for Mendelssohn's unfinished opera, 'Lorelei,' a very sad reminiscence indeed.

The Royal Albert Hall Choral Society performed Haydn's 'Creation' on the 18th inst., under the direction of Mr. Barnby, with Dr. Stainer, organist. The announced singers were Madame Lemmens, Miss José Sherrington, Mr. Vernon Rigby, and Signor Foli.

The artists at the first of the Evening Ballad Concerts in St. James's Hall on the 17th were the same as at the morning programme of the 6th inst., namely, Madame Lemmens, Miss Anna Williams, Madame A. Sterling, Messrs. Sims Reeves, E. Lloyd, and Wadmore, with the London Vocal Union, Madame Arabella Goddard, pianist, and Mr. S. Naylor, accompanist.

Herr Hermann Franke began a second series of Concerts of Chamber Music, on the 16th inst., at the Royal Academy of Music Hall in Tenterden Street. The instrumentalists were Herr Franke, first violin; Herr von Praag, second violin; Herr Hollander, viola; and Herr Daubert, violoncello; with Miss Richards, and Mr. C. Villiers-Stanford, pianist; and Herr Samson, conductor. The programme comprised Herr Rheinberger's Pianoforte and String Quartet in E flat, Op. 33; Schubert's String Quartet in A minor, No. 1, Op. 41, and a Pianoforte and String Trio in G major (MS.) by Mr. C. Villiers-Stanford. Mdlle. S. Löwe was the vocalist.

Musical Gossip.

THIS is about the time that rumour is busy as to the future doings of Mr. Gye at the Royal Italian Opera, and of Mr. Mapleson of Her Majesty's Opera. At Covent Garden, the return of Madame Adelina Patti in May is certain, and there are strong hopes of the advent of Madame Pauline Lucca. Mdlle. Albani and Mdlle. Thalberg will, of course, be included in the company. The great novelty, it is said, will be the production, in Italian, of M. Massé's successful opera, 'Paul et Virginie,' in which M. Capoul will sustain the part he created at the Théâtre Lyrique in Paris, Madame Adelina Patti to be the Virginie, for whom, indeed, M. Massé composed the music. Mr. Mapleson, besides retaining Mdlle. Tietjens, Madame Nilsson, Madame Trebelli-Bettini, Signora Varesi (who is creating a great sensation in Cairo), M. Faure, Signor Campanini, &c., has engaged Signor Tammerlik, who, in the plenitude of his powers, is singing at present in Madrid. There are other *on dits* of interest, and even of importance, which, however, require confirmation.

HANDEL's oratorio, 'Solomon,' will be performed by the Sacred Harmonic Society, in Exeter Hall, on the 26th inst., under the direction of Sir Michael Costa.

THE forty-fourth Annual Report of the Sacred Harmonic Society for 1875-6 has been issued. The amount of the subscription list is considerably in excess of the average of the past five years. The property of the Society, comprising the valuable library, pictures, statues, music, instruments, is estimated to be worth £6,000, besides over £1,500 in the funds. The deficiency on the opera-

tions of the year is much smaller than for several previous years, but the expenses of the concerts are still very heavy. The donations to the library have been large during the past year. The Committee call attention, in concluding their Report, to the imperative necessity of steadily adhering to the leading principle of the Society during the forty-four years of its existence, namely, of introducing the best works, performed in the best manner, and of not making hazardous experiments.

A VIOLONCELLO solo by Antoniotti, a Milanese composer born in 1692, who resided for many years in London, will be introduced at the Saturday Popular Concert this afternoon (20th inst.). Antoniotti composed a dozen sonatas for the violoncello and viola di gamba, besides being the writer of various treatises on harmony and counterpoint, the composition and history of music, &c.

THE sixth Triennial Handel Festival will be held in the Crystal Palace (Sir Michael Costa conductor), on the 22nd of June (full rehearsal), Monday, June 25th; Wednesday, the 27th; and Friday, the 29th of June. The 'Messiah' and 'Israel in Egypt' will, of course, be included in the programme, and on the intermediate day there will be a selection of varied works by Handel, to display his genius both in the sacred and secular schools.

THE third Triennial Festival at Leeds will take place either during the last week of September or the first week in October; Sir Michael Costa conductor. Monday and Tuesday will be devoted to rehearsals of the chief works of the programme, and the performances will be given on the mornings and evenings of Wednesday, Thursday, and Friday, the concluding concert being on Saturday morning. The novelty will be Prof. Macfarren's new oratorio, 'Joseph,' the Committee prudently confining the programme to the standard works of the great masters, amongst which will be Beethoven's 'Mount of Olives,' Mendelssohn's 'Walpurgis Night' and 'Elijah,' selections from the finest oratorios of Handel, two orchestral symphonies, &c.

THE date of the triennial gathering of the Three Choirs, which will be held at Gloucester in the autumn, has not been fixed, but the Dean and Chapter of the cathedral have cheerfully granted the use of the edifice for the oratorios. The new organist, Mr. Lloyd, will officiate as conductor for the first time, with the aid of Mr. Done, of Worcester Cathedral, and Mr. Townshend Smith, of Hereford Cathedral.

AT the Royalty Theatre, M. Offenbach's 'Orphée aux Enfers' is preceded by a *lever de rideau*, 'Happy Hampstead,' the libretto by M. F. Duprez, and the music by Mr. Mark Lynne; the chief characters are sustained by Miss Rose Cullen, Mr. Walter Fisher, and Mr. Stoyle.

THE National Training School for Music has been reopened for the Easter Term with seventy-eight scholars. As yet there is not the slightest prospect of the creation of a full orchestra out of the ranks of the students, who nearly all are either pianists or vocalists. The scholarships are keenly contested at every vacancy; but, if any substantial advantages are to accrue from the institution, some endeavour should be made to secure the study and practice of the various instruments—strings, wood, brass, and percussion—to form the component parts of a band. Without a chapel and a theatre, for the performance of sacred and secular works, a "National Training School" will be of little service to Art.

AT the last organ recital in the Edinburgh University Musical Class Room, Prof. Sir H. Oakley introduced Chopin's Funeral March, from Op. 35, with reference to the decease of Lord Neaves.

HERR DAHLWITZ has produced the new five-act opera at Coburg, the libretto by Herr E. Pasqui, entitled 'Galileo Galilei.' The new ballet at the Scala in Milan, 'Loreley,' by M. Monplaisir, and music by Signor Dall' Argine, has been successful.

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The Swedish opera by Ivar Halbstrom, 'The Mountain King,' has met with decided success in Hamburg.

MDLLE. CHIOMI has communicated with us respecting the unfortunate mistake which led the *Athenæum* to confound her with Miss A. Eyre when speaking of the latter's appearance in the 'Trovatore' in Paris. We are extremely sorry that the error has caused Mdlle. Chiomi any annoyance; but, of course, the mistake was due to a pure oversight, and, as we said last week, Mdlle. Chiomi has not sung at the Italian Opera-house at all. Mdlle. Chiomi is meeting with much success at concerts in Paris, and it is not improbable, it is said, that she will make her *début* at the Théâtre Italien.

SIGNOR VERDI has contributed 20L towards the fund now being raised in Vienna for the erection of a monument to Beethoven. A concert is to be given in Milan to aid the subscription. The first attempt to recognize the genius of Beethoven after his death was made in London by the late Earl of Westmoreland, the founder of the Royal Academy of Music, who got up a concert in Drury Lane Theatre. It was, however, Dr. Liszt who made such a large sacrifice of time and money for the festival at Bonn, where the statue of Beethoven was erected.

THERE are few amateurs who can remember the famous *buffo-basso*, Signor Naldi, who was engaged at the King's Theatre (Haymarket) for many seasons. He met with his death in Paris at the house of Señor Garcia, by the bursting of a kitchen steam boiler. Naldi's daughter made her *début* in 1819 in Paris, and sang with great success along with Madame Pasta. On her marriage, in 1823, to Général le Comte de Sparre, Mdlle. Naldi retired from the lyric stage, and died in her seventy-fifth year on Christmas Day, in her Château du Haut-Frizay. For a long cycle of years the Countess was the ornament of musical society in Paris; she was the most ardent admirer and intimate friend of Malibran.

A VISIT to Paris by the Lord Mayor is announced, when the Conservatoire will perform, it is expected, several works on French subjects by the late English composer, Alfred Holmes, the Minister of Public Instruction and of the Fine Arts having intervened to secure the execution of the compositions of Holmes.

MENDELSSOHN's oratorio, 'St. Paul,' has been performed by the Philharmonic Society in Rome, under the direction of Signor Penelli, the violinist, a pupil of Herr Joachim. Spontini's opera, 'Fernand Cortez,' and Beethoven's Choral Symphony, No. 9, will be produced by the Society. It is to the pupils of Herr Liszt that these signs of musical progress in Rome are due.

THE new opera by the Russian composer, Tchaikowski, whose 'Romeo and Juliet' Overture was performed at the Crystal Palace Concerts, and was noticed in the *Athenæum* of the 11th of November last, called 'Vakoul the Blacksmith,' has been produced with signal success at the St. Petersburg Theatre Maria. The libretto is based on a novel by Nicolas Gogol.

DRAMA

THEATRE ROYAL DRURY LANE.—Every Evening. 'THE FORTY THIEVES.' By V. Vokes. Family. Première Dress rehearsal, Monday. Double Harlequinade. Clowns, U. Laari and F. Evans. Harlequinade à la Watteau. Miss Amy Rosalind. Preceded by a POPULAR FARCE.—Prices from 6d. to 4s. 6d. Doors open at 6.30, commenced at 7. Box-Office open from Ten to Five daily. Morning Performances on Monday, Wednesday, and Saturday. Doors open at 12.30, commence at 1. Children and Schools admitted at Half-Price to all parts of the Theatre, Upper Gallery excepted.

THE WEEK.

OLYMPIC.—'The Queen of Connaught,' a Comedy-Drama, in Four Acts.

A MEASURE of the vogue formerly enjoyed by dramas upon Irish subjects, and subsequently forfeited by them, has been restored by Mr. Boucicault, whose Irish plays have been among his most popular productions. This resuscita-

tion must, however, be taken as a tribute to the skill of the dramatist rather than a proof of renewed interest in outworn themes, since of the imitations called into existence by the success of 'Arrah-na-Pogue' or the 'Colleen Bawn,' one only, the 'Peep o' Day' of Mr. Falconer, has held a position on the stage. Should, then, the authors of the 'Queen of Connaught' succeed in awakening interest in the social contrasts and fierce antagonisms caused by the intrusion of the "Saxon" into the strongholds of Celtic feeling, they may boast in having triumphed over a formidable difficulty, and removed an obstacle out of the way of future dramatists. They will have done this, moreover, by their own unaided exertions, since no slightest effort is visible at benefiting by the example of Mr. Boucicault or reproducing those types of character which he has elevated into favour.

So far, indeed, from presenting us with the typical Irishman, gay, reckless, extravagant, generous, faithful to an ideal impossible or imaginary, we find the Celt, whenever he is introduced into the 'Queen of Connaught,' morose, vindictive, and dangerous; and it is an Englishman who unites in his own possession the major portion of those virtues it has been the fashion to describe as Hibernian. Irish courage and Irish aspiration are, indeed, presented, but it is in the person of a girl. The Queen of Connaught herself is the typical heroine of Irish ballads, and the name she wears is a tribute of homage to her virtues and gifts as well as to her race. She even is, in the end, cured of her belief in her countrymen; and the object of the play is apparently to show that Irish virtues are, like Irish diamonds, of small account. Englishmen possessing no special familiarity with things Hibernian are pardonable for leaving the settlement of the questions thus raised to those who are able to speak with something like authority. If the view now put forth concerning the manners and customs of the Irish peasantry is correct, the authors are entitled to credit for something more than courage. It must be confessed, moreover, that there is no such appearance of animus as leads to the assumption that the play is directed for personal motives against a particular class. The Irish peasant is credited with the possession of good qualities, but is presented as the victim of those who seek to turn his virtues to profitable account by playing on his patriotism and his mistrust of the stranger. Dislike of strangers is the sure sign of ignorance, and if the antipathy of the Connaught peasant amounts to no more than this, a strong change in public sentiment may be anticipated as the result of the educational measures now in progress.

Those who care to read the plot of the 'Queen of Connaught' will find a brief analysis of it in No. 2498 of this journal, *à propos* of the novel upon which it is founded. For present purposes enough is said in stating that it deals with the difficulties of an Englishman, who purchases an estate in Connaught and marries the daughter of its late proprietor, an enthusiast with regard to her race and people. His reserve is mistaken for coldness, and his attempts to benefit his tenants are resented as injuries. Before, accordingly, he is understood by his wife or his neighbours, he runs a narrow chance of being sacrificed to the indignation of

the one and the pride of the other. The drama of which this story is the basis has strong situations and moderate interest. It is, however, constructed with no great skill. Its hold upon the public is obtained from the strength of the characters. The two central figures—the Englishman, brave, reticent, tender, and just, and the Irishwoman, passionate, generous, and impetuous—are finely contrasted. A fault in construction is shown in the fact that the means by which the wife is brought to understand her husband's nobility are not clearly seen, and her conversion appears due to something scarcely more respectable than caprice. A defect at once stronger and more deeply rooted is apparent in the character of the hero, whose refusal to explain when a single word will bring peace to the household seems attributable to perversity rather than high principle. How else shall we account for the fact that his whole difficulties spring from his attempt to keep the secret of two murders when the perpetrators of both crimes are his bitter enemies, and are bent on repeating on him the homicidal experiments they have attempted on others? Some of the minor characters are boldly sketched, but we see too little of them to form a distinct judgment concerning them. The story is thoroughly melo-dramatic, and the dialogue is unambitious. A thin mantle we shall not attempt to lift envelopes the author of the drama and the story from which it is taken.

Miss Ada Cavendish gave a picturesque and powerful representation of the heroine, and was received with signal favour. Mr. H. Neville has seldom been seen to more advantage than in the part of *John Darlington*, the hero. Mr. Flockton's picture of *Anthony Dunbeg*, rather vaguely described as a "homicide," was fine, but was almost too highly coloured. Other parts were satisfactorily interpreted by Misses Carlisle and Dubois, Mr. Arnold, and Mr. W. J. Hill. As there was, so far as we are aware, no Irishman in the cast, it is needless to say there was no specially Hibernian flavour about the representation.

Dramatic Gossip.

On Tuesday last the second anniversary of the performance of 'Our Boys' was reached at the Vaudeville Theatre, the performances, including morning representations, reaching this week a total of over six hundred and fifty. No similar success has, it is needless to say, been reached or approximated at any other house, and the question now suggested is whether a piece and a company that fit each other having been obtained, the theatre possessing them may not wholly dispense with novelty? In the present case the comedy has few claims to be considered better than a score of works of the same author. The interpretation of some of the characters is excellent, and the whole has *ensemble*. Like conditions at other theatres have not, however, produced a similar result.

THE 'Prompster's Box,' of Mr. H. J. Byron, a piece originally played in 1870 at the Adelphi, has been revived at the Opéra Comique, with the author in his original character of *FitzAltamont*. Miss Litton gives a tolerable representation of *Florence Bristow*, the heroine. The general interpretation is good, and the entire entertainment at the Opéra Comique is well suited to those who go to a theatre for no purpose beyond mere amusement.

MR. J. S. CLARKE has reappeared at the Strand,

as Babington Jones, in 'Among the Breakers,' and Toodles in the farce of the same name.

'ROBERT MACAIRE,' the English version of 'L'Auberge des Adrets,' has been revived at the Gaiety, with Mr. Toole as Jacques Strop, and Mr. Collette as Robert Macaire. By the omission of the melo-dramatic portion the piece has been reduced to farce. From this point of view the performance is very droll, Mr. Toole's delineation of poltroonery being especially mirth-moving. The only thing that can be said in favour of the alterations is, that in the case of a work like the 'Auberge des Adrets,' they are not likely to offend any prejudices or convictions.

M. DUTERTRE, a well-known associate of Cormon, Dumanoir, and other dramatists of the closing years of Louis Philippe and the opening days of the Empire, has died in Paris.

'LA CLEF,' a four-act comedy of MM. Chivot and Durn, produced at the Palais Royal, turns upon a subject the interest of which is apparently inexhaustible, the adventures of a bourgeois who strives to pass for a Don Juan. There is little more novelty in the treatment than in the subject; but the piece, interpreted by MM. Lhéritier, Hyacinthe, Numa, and Gil Perez, causes roars of laughter.

AMONG novelties at the Parisian theatres two, which claim no more attention than a simple announcement, are 'Le Drapeau Tricolore,' a military drama, in ten tableaux, at the Château d'Eau; and 'Un Drame au Fond de la Mer,' a spectacular drama, the principal incidents of which are supposed to pass on board the Great Eastern steamship, or at the bottom of the ocean, in which the Transatlantic cable is being fixed.

L'AMBIGU COMIQUE will reopen shortly, under the management of M. Laforêt, with a revival of 'Le Juif Polonais,' of MM. Eckmann-Chatrian.

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